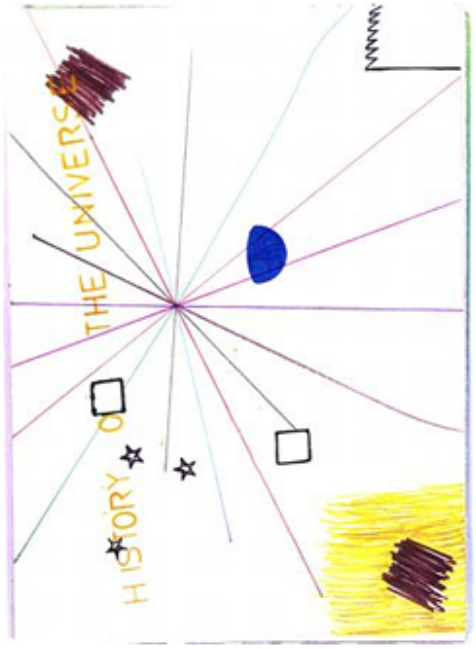
FLORENTIN SMARANDACHE

LIFE STRATEGIES

Part three: Theatrical & Non-Novel Strategies



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Life Strategies

Part Three: Theatrical Strategies

- DRAFT -

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edited by V. Christianto

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2008

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LIFE STRATEGIES.
PART THREE: THEATRICAL AND NON-NOVEL STRATEGIES

By Florentin Smarandache

PREFACE

"The world is a stage," says Shakespeare. Perhaps this phrase carries more meaning than a mere metaphor, because --as we know well-- we have to perform some 'roles' in each particular sphere of life. Then it is true that new ideas are always in demand in order to refresh our thinking on these 'roles'.

This small book, which is rather a draft, comprises a collection of ideas, viewpoints and methods in various aspects of theater, performance arts, non-novel[1] etc. If for no other reason, the ideas listed here at least can stimulate further thoughts and research – for instance, young writers may use these ideas to make his/her drama or novel more enthralling.

These ideas were either collected or inspired from author's various lectures of books, journals, newspapers, tv and radio shows, personal conversations. I started to write down such ideas since I was a high school student and continue even today - I always bear with me a small pen and small notebook where I write in the plane, or driving my car, or even in classroom, anywhere an idea pops up to my mind.

However, I hope that despite over 3 decades of postponement, this small booklet will keep on inspiring the reader, as good ideas will always be worth to ponder.

Editorial note: some of the sentences (proverbial lines) here are specific to Romanian writers and poets, others reflect author's personal opinion. But the remaining parts are generally quite accessible to most readers.

To conclude, I hope that the reader will dig some hints for the next great drama:

[1] Non-Novel (or Non-Roman) is a new genre of experimental novel introduced by F. Smarandache, who published the book "NonRoman" (NonNovel), Aius Publ. Hse., Craiova, 1993; postfaces by Alexandru Ciorănescu & Constantin M. Popa [editor V. Christianto's footnote].

"Nobody cares if you can dance well. Just get up and dance."

Gallup, New Mexico, Feb. '08

F. S.

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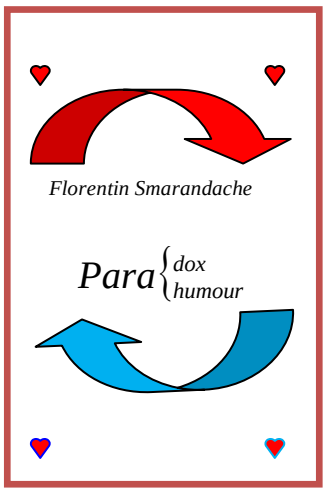
1

THEATRICAL STRATEGIES

- Electronic theatre (using robots in performance);
- My actors would be objects on a very abstract stage;
- The light on the stage is stronger than normal;
- The cyber-actors perform a rigid dance;
- [Choreography = the art of creating ballet, dances for a spectacle; describing the moves and steps in a dance];
- Bizarre décor, not real, as if it comes from another planet;
- Cosmic décor;
- The décor is very symmetric, geometrized;
- The strong wind from the stage moves into the auditorium over spectators;
- The curtain is made of a (convex or concave) screen which will deform grotesquely the silhouettes;
- The cover of a book to be published will look as the image of a card from a deck of play cards;



- Theatre with computers and machines as actors;
- Lightning on the stage;
- The actors wear shiny black costumes, unreal;
- Play in which the direction's indications are given by an actor:
  A: Vasilescu smiles:
  Vasilescu: ….

A: It's getting darker. Enters Georgescu, and looks surprised:
Georgescu: ….
A: Enters Costache with his coat unbuttoned, dirty.

- The curtain opens only half;
- The curtain closes while some actors are behind it and others in front of it;
- Better be controversial than flat (the original ones are controversial);
- If people praise you and promote you, that means that you're on a well traveled road (Willem Sandberg);
- The generation of the years 2000 writes schizophrenic, apocalyptic, violent, obscene, contradictory poetry (violence in language; disorderly literature);
- They count on scandal for affirmation;
- The actors play under a transparent fabric (or under a net);
- Cultural, literary, artistically, scientifically globalizations – wow!;
- North American culture (type coca-cola, say some critics);
- South American culture (type telenovela, say other critics);
- It counts also the placement of the pages of the replicas (the text in general);
- An interior with the walls in bright red colors, yellow tables, objects in very bright unusual colors);
- Take all text from 'célèbres personages' (celebrities), for example from "Ubu Roi", by A. Jarry, French, and from another one in English, and put them one near the other creating amusement and laughter. A personage from the antique Greece will recite on one or several scenes.
- The death of theatre;
- Put a lot of exotic (afro-dances, nude dances, Eskimos; Japanese) costumes wear by white actors;
- A man with mustaches playing a woman's role, a woman wearing a skirt plays a man's role [none of them wear makeup, or special costumes];
- There is no distinction between fiction and reality; referential absenteeism, inter and auto textual.
- I have to quote myself, or have a personage of mine making comments about a play written by Smarandache;
- Scenic rhythm:
    - Tolls the gong: a personage enters rhythmically;
    - When the clock strikes a personage leaves the stage;
    - This will give the impression that everything is timed;
- Multiple structures in the same play;
- Write a play that makes fun of a classical Greek plays: Anti-Sophocles, Anti-Antigona. (and move on: Anti-Plato, Anti-Herodotus, etc.);
- Create a décor from suspended triangles, circles (Kandinsky did this?);
- Mathematic theatre;
- During a scene, a personage recites words without sense; the replica from another personage is similarly a non-sense.

After this exchange of nonsense, the two personages come back to normal dialogue, without mentioning anything about the previous nonsense dialog.

- On the face of the actor are drawn a pair of extra eyes, and under the actor's mouth another mouth similar to the real mouth. On the head has a rooster's comb.

- So called:
  - "White Theatre", (but the actors are black), or
  - "Chinese Theatre", (but the actors are white Caucasians, not yellow), or
  - "Black Theatre", (the actors are white);
- Personages' unjustified comportment (there will not be given any explanation in the text);
- Women and men with sculptured hair dresses;
- Décor made by optical paradox's illusions (spirals as in paradoxicon, concentric circles, triangles, squares, which gives you dizziness).
- Non-explicative (non-didactic) theatre;
- Dancers blind folded;
- Men with their mouth taped with black tape (without any explanation); it will be symbolically deductible;
- People with their ears plugged;
- The actors have a strong expressional face;
- The stage is heavily technical, stylized;
- Paradoxism on stage;
- Outer-artistic décor;
- Play in a play in a play, etc. (as multiple mirrors);
- Theatre's philosophy, psychology, and sociology;
- Introduce in theatre:
  - Sport competitions,
  - Circus;
- Football game during the play;
- An anti-theatrical theatricality;
- The stylization of the stage;
- To create a theatrical model;

- *"The theatre is an art that directly communicates through soul" (FS);*

- On the stage an actor moves his lips, and you could hear a Madonna's or M. Jackson's song;
- Natural music = produced only by natural sounds (water, wind, squeaks, clinks, ripples, ...);

- The "non-serious" theatre is in fact very serious and vice-versa (regarding the avant-garde);
- Non-art like experimental art;

- The best functions of the theatre are none! (but the theatre itself);
- Fatal attraction theatre;
- A personage has a man's mask taped on his bottom which faces the spectators and "talks" like this;
- On a cross is crucified a book, or a lamb, or a pork, other object (crucified with the legs up) [which should symbolize something];
- On stage, place some cosmic objects (for example make visible a part of the Earth, or a Lunar Base, …);
- Theatre for deaf and mute people (with their International Sign Language);
- Theatre for blind people (only sounds);
- The difference between the place where the play is performed and the place where, in fact, it should be played. (Specify in the play: winter instead of summer, in the mountains instead of at the Sea, for example – as in paradoxism);
- Put cars during plays about Romans (or primitive people amongst modern environments or population);
- Tattooed animals;
- Play in which people use their heads to stand on and move around! (the objects around are upside down);
- Mixed collages;
- Mixed: African dances and Buddhist prayers (different cultures interfered in the same drama);
- Hollow theatre (for certain dialogues leave empty spaces, which will be filled in by the readers);
- Meta-theatre;
- Mega theatre = huge, with many actors, or very long time; my trilogy "Meta-History" could be played as a single continuous play forming a mega-play, maybe the longest play ever written in the world;
- Applied theatre;
- Gestures' theatre [no words; pantomimic];

- I'm programming my disaster drama!
- A personage to have a real contemporary name, ex. Valentin Silvestru, Dan Tărchilă, etc. but having nothing to do with the real person!;
- Include all theatre indications as coming from the producer, or theatric critic;
- At a funeral event introduce calcification of decedents;
- At a birth event introduce burst of tears, offering sympathy to the parents;
- One laughs (cries) jerky, mechanically like a robot;
- To give symbolist interpretations to
    - Gestures,
    - Actions,
    - Dialogues,
    - Scenography.
- Emphasis on the face makeup:
    - An eye larger than the other;
    - A large nose;
    - A large mouth, (painted) from an ear to the other.
- Place some paintings upside down (and on the stage people are with the heads down – as in my story: "The Country of People who Walk on their Heads");
- Scene with a lot of sticks like a forest, looking like a magnetic field;
- Some counter-dialogues like:
  "I feel too good now to quarrel with you.
  Please excuse me, I don't have time to fight with you",
  or "Let's postpone our love for tomorrow";
- Theatre with half of an actor [half of a personage, but how?... maybe half longitudinal part of an actor is painted black, and the other half different color];
- Collages from famous scene, sketches from great play writers:
    - placed in an original play;
    - effectively copy the respective scenes, not only quotes;
    - the play writers must be deceased, to avoid the problems with their copyrights;
- A famous personage from a famous play in dialogue with another famous personage from another drama play (eventually in different languages) copying their replicas exactly (making "centon" with a symbolic and comic sense: dialogue between generations and through the time);
- A lot of scaffolds as a forest ("Let's play hide and seek with the Death");
- Use happy dialogues on a somber décor;
- Personages uniformed in transparent plastic;
- Diabolic personages;
- "The mad orchestra"- The orchestra players:
    - brake their bows and the strings of their violins, cellos,
    - the accordionist brakes the accordion's bag,
    - the conductor brakes his baton,
    - the wind instrumentalists chip away their instruments; from their funnels coming out vapors,

    - broken staves,
    - the drummer brakes the drums and sets them on fire, etc.

    [Spectacle of noise and fire.]
- Theatre in theatre in theatre (three times because two times was done). Take a scene from a play X (Modernism) another one from a play Y (Renascence) and another from a play Z (Antiquity);
- Costumes made of newspapers, or metal sheets;
- The personage's (actor's) photo and the name on his/her costume; a couple of characteristics of the personage written on the front or on the back of the costumes:
    - The height,
    - The weight,
    - Or occupation
        - Driver
    - Blond (and in fact he's brunet).
- A personage kills other personages in the rhythm of a known happy musical leitmotiv (associate always contradictory events);
- Use jerky talk or syllabified: 'eu mer geam la pia ţă' [I was go ing to the mar ket];
- Talk by letters: 'e u m e r g e a m l a p i a ţ ă' [I w a s g o i n g t o t h e m a r k e t];
- Personages talking normal:
    - I am stupid.
    - I am idiot and I'm happy.

      If I was smart, I would see that life is futile and I would be unhappy.

      I repeat: I am an idiot…
- The personages stand only in their heads with their legs up. Only one personage walks normal, but he's considered non-normal. The décor is completely upside down; the chairs are upside down, the cars are with the wheels in the air, a TV displays the image upside down;
- Gordon Craig staged a couple of theatrical plays in a church (Hampstead);
- Spectacle of animated shadows (in some small Greek villages);
- Theatre Brut = spectacle given in unfriendly conditions, roughly assembled;
- Experimental theatre held in houses' attics, mansards, in the arenas;
- Obscenity in the contemporaneous English theatre;
- Anarchy of any possible form and style (Spike Milligan);
- The outdistance in theatre (Brecht): the spectator doesn't confound himself with the personage, but analyses his/her role (stops, interrupts);
- The cruelty theatre (Arrabal)
- Demonstrative theatre (on Brecht's line);
- Grand Guignol;
- Ballet (by Maurice Béjart):
    - the dancers' costumes are anti-atomic overalls, wearing gas masks;
    - Wastebaskets from which come out young girls dressed in white raiment, but yammering as babies (1989).

- Invectives addressed toward the public spectator (1966-1968, Peter Handke, Austrian, play writer), rejection of the illusions created on the stage;
- Be always out of time with the fashion;
- Silviu Purcărete (staging Boccaccio [1313-1375]'s "Decameron"):
    - the spectators are invited on stage,
    - the actors are nude on the stage,
    - the actors and actresses fretting under huge transparent sheets,
    - instead of dialogues you hear interjections, dance,
    - the actors must be in good acrobatic form;
- Someone makes the announcement: "Scene 1", "Tableau 1", … during the play.
- The actors read also the producer's indications from pieces of paper, as part of the play.
- Sparse pronunciation of the words;
- The accents are emphasized on the middle of the word, which creates unexpected confusions (analogue for syllables); one cannot understand a thing; pauses in counter time; [Dan Ţopa and his students from the Theatre Academy of Târgovişte];
- The book's pages are numbered using the numbers written in letters, not digits: "one", "two", "three", etc. until "ten";
- "Holo-frog" text, with small fonts [Gheorghe Tomozei, "Tratatul despre fluturi / unique exemplar in facsimile with a drawing by Nicolae Labiş and a song by Nichita Stănescu", 1981], tied with a strip;
- Create in theatre expressivity by shadows; the actor's body, rhythmic gymnastics {Producer Silviu Purcărete in his montage for "Ubu Roy" (by A. Jarry), and in "Animals' Farm" (by G. Orwell), 1990-1994; by the way, Orwell was a spy for British Intelligence!};
- The choir in the antic Greek tragedies commented happenings from the current play;
- Story in story (baroque technique);
- Instrumentalism = creating sounds by specific combinations of words in certain contexts (it is different from symbolism) [Al. Macedonski, 1854-1920];
- Gigantic, super dimensional festivals in communist societies (not theatre);
- Deaf actors using the American Sign Language (Illinois Shakespeare Festival);
- Let's set up a Sign Language Theatre for non-deaf public;
- There exist an International Theatre Institute (ITI);
- The festival Theatre der Welt (Theatre of the world, Germany), held in Dresden 1996;
- "Ubu Roi" with interpolated scenes from "Macbeth": Ubu watches a scene from Macbeth (when Macbeth kills Duncan, who looks suspiciously like Wenceslas, Ubu's victim). Ubu jumps up and down on the stage as a rubber ball. (A. Jarry, W. Shakespeare) in Silviu Purcărete's spectacle, München, 1993;
- Linguistic inventions;
- Fast images after images;

- Chaos, absolute anarchy, distortions of the rational, argotic language, orthographic fantasies; burlesque substitutions of letters and syllables in words [Marian Barbu lists them in his essay about my N(on)R(oman)];
- Visual style (at Purcărete);
- Very loud sounds;
- Lightening (intensity, color);
- Frequently changes of costumes;
- Very (painfully) loud music;
- Demonic creatures in men's bulging uniforms as bags;
- The stage is a continuous succession of pictorial transformations;
- Two personages (a man and a woman) interrupt frequently the play to read from Jarry's texts and commentaries;
- A commentator of the play just in the play;
- Gesticulation, pantomime, physical expression;
- Theatre: Men with their heads shaved (Skin Heads ?); women in long white dresses ;
- Multi-culturist;
- Cabaret;
- Computer;
- Street theatre;
- Open-air theatre;
- Ethnic dances (of nude blacks):
    - Islanders or Indian dances
    - Various primitive jewelries around their necks and wrists;
- Black theatre;
- Reconstruction theatre;
- Training-design;
- Fundraising theatre;
- Circus theatre;
- Architectural theatre;
- Cubist theatre;
- Regional theatre;
- Alternative theatre;
- Camerawork;
- Advertising theatre;
- Actors in religious processions;
- Semi-antique theatre ("Traces of life");
- In English language theatre labeled:
    - Epic,
    - Angry,
    - Kitchen sink,
    - Absurd,
    - Ridiculous, radical,

    - Third world,
    - Puppet,
    - Guerilla,
    - Fact,
    - Nude,
    - Improvisational,
    - Perspectives,
    - Alternative;
- Cybernetics on stage;
- Hybrid of machines and organisms (= CYBORG);
- Also Cyborg = condensation of images inspired from fiction or from the material reality (hybrid of imagination + reality);
- There are:
    - postmodern theatre,
    - postmodern theatricality;
- Structuralism;
- Post-structuralism (J. Dérrida);
- Post-semiotics;
- There exist postmodern lectures of classical texts;
- Ambiguity, discontinuity, ritual, meta-discourse, deconstruction (Alfonso de Toro);
- The destruction of mimesis (Alfred Jarry, Bertold Brecht);
- Modern = acutely hermetic, formalist, absolute autonomy of art; aestheticism;
- Postmodern: subversion genre and erasure;
- Simulation – given by anamnesis (understood as memory and recollection), and hyper-reality;
- Allusions to contemporaneous life (under the direction of Silviu Pucărete staging of classical plays).
- The action takes place also in the theater's foyer ;
- Spectators can listen the translations on the headsets;

- *"A plurality of tendencies directed toward an escape from the circus of the modern movement with a radical refusal of its logic of development", Paolo Portoghesi;*

- There is a big difference between a theatrical production and its theoretical thinking;
- The post-semiotics and post-structuralism in theatre;
- Some classical texts can be played in postmodern style; interestingly would be to do the opposite as well;
- Multi-dimensional or multi-media theatre;
- Kinesthetic theatre;
- Ambiguity, discontinuity, ritual, meta-discourses, deconstruction;

- In theatre the modernism transitioned to postmodernism: the destruction of the mime and giving more emphasis in theatricality (creating in this way a particular language in theatre);
- Modernism:
  - Hermitic;
  - Formalism;
  - Absolute autonomy of art;
- Postmodernism:
  - Subversion and even the removal of the literary-artistic genus;
  - Non-distinction between reality and fiction;
  - Absence of references;
  - Inter and auto textual;
  - Palimpsest;
  - Rhysomatic writing;
  - Historicity;
- Reference plays:
  - "Cosmopolitan Greetings" by Allen Ginsberg, George Gruntz, Rudolf Liebermann, and Robert Wilson;
  - "Parzival" and "Der verbotene Garten" by Tankerd Dorst;
  - "Dans la solitude des champs de cotton" by Jéan-Marie Koltès;
  - "L'ordinaire" by Michael Vinaver;
- Beckett, Ionesco, Genet are between modernism and postmodernism (in the absurd theatre);

- *"Technology can give us more reality than nature can" (Umberto Eco);*

- "Computer Generated World";
- We don't imitate the reality, but we produce cultural objects which are sufficient by themselves and which are contained in themselves (Fernando de Toro);
- Hyperrealism = generated by real models without origin or reality (simulation) [Baudrillard]: the map generates the territory and not vice versa;
- It has been changed the principle of equivalence between sign and reality;
  - Simulation of simulations;
  - A literary text produces a "reality" by a sign;
  - A literary text is a secondary system of:
    - signs;
    - incomplete and fragmentized information;
    - discursiveness;
    - eclectic network of texts;
    - non-logical (contrary to logic's rules);
    - erase the boundaries between disciplines;
- Artistic productions along with scientific productions;
- Surfaced new domains which overlap with the sciences;

- The literature is
    - a multiplication of codes;
    - multiplicity of structures;
    - heterogenic (in narration);
- Ethnic discourses, marginal;
- Deconstruction (Dérrida);
- Codification in theatre;
- There are postmodern lectures (even on stage) of classical texts;
- Postmodern cultural artifacts are signs of signs;
- Neutralization of the signs [see F. de Saussure's 'sémiologie' (Fr.) and C. S. Peirce's research about 'semiology' – the science of sign];
- The sign becomes the object, the thing (not its image) [U. Eco];
- There is a large diversity of postmodern theatrical forms;
- Decentralization in theatre;
- Postmodern performance:
    - The verbal dialogue almost disappeared;
    - The dialog is substituted by gestures, body movements, silence, dance;
    - Predominance of images and visual components;
- Michel Vinaver, 1989, wrote a play without dialogues (which remained, from archeological point of view, a museum object);
- A parody of the social and of the cultural;
- Rejection of the talked language;
- Criticize our predecessors diminishing their acquired fame;
- Auto-presentation;
- Give more significance to scenic work (praise);
- The play writers become also producers (as co-producers);
- Multidimensional deformed, fugitive material in theatric representations;
- Abstract theatre or theatre without actors (Hanne Tierney);
- Theatre with only one actor (Dumitru Fusu, Chişinău);
- Disfigured art;
- Avant-garde theatre;
- Actor's gestures and expressions;
- In theatre: view, sound, time;
- In the place of humans on the stage you see:
    - A shadow;
    - A projection of a symbolic form;
    - A reflection;

  [Maurice Maeterlinck]
- Exists New-Theatre movement;
- The constructivists created geometrical costumes for actors;
- Meyerhold used marionettes;
- The gesture becomes a symbol;

- There are instruments/machines that transform various materials in art;
- Hanne Tierney, play writer, created a notation system which is used to codify (record) the steps (the movements) in a play (interpreted as on musical staves);
- To look at the theatre from many angles;
- The old theatre played in new forms:
    - Restructured;
    - Reduced;
    - Changed;
- The décor should suggest the personages' psychology;
- Experimental drama;
- Prometheus chained from a car! ("Prometeo encadenato", by Alberti Kuparel, 1989);
- Parody of old texts;
    - The original text becomes a pretext;
    - The relation between yesterday myth and today's man;
- Inter-text = a text A inserted in text B;
- Palimpsest = overwritten manuscript;
- "Rizome" = a network of new texts lined up, which don't have any connection with the original text (or very little), characterized by:
    - Connection;
    - Heterogeneity
    - Multiplicity;
    - Non-significant brake;
    - Cartography;
- In Malaysia there is:
    - BANGSAWAN drama = a popular urban theatre derived from traditional (folk) motifs (1880-1945);
    - SANDIWARA = reinterpretation of historical events or of the legends (influenced by the occidental style);
- The contemporaneous theatre in Malaysia:
    - The development of the society from the rural to urban medium;
    - Mixes of real actors and mannequins;
    - The decors are made of :
        - artistic photos (Sandy Skoglund),
        - the office invaded by leafs,
        - the furniture is upside down;
- Meta fictional components;
- Overlapped times;
- Personages from a famous play introduced in your play;
- Tom Stoppard created a new Hamlet ("Rosencrantz and Guildenster are sad");
- Apparent incoherence;
- Fragmentation of objects, fragmentation of replicas;
- Space without coherence;
- Theatre which wants to assert its theatricality, artificiality;

- Contextualization;
- *Mise en abyme*;
- In the cracks of the inspiring texts insert your proper discourse;
- There is a simultaneity, an incorporation of the significant and signification;
- Confusion (chaos between present and past);
- Personage's names who don't have anything in common with the originals: Hamlet and Ophelia in "Hamlet-machine" by Heiner Müler, 1984, no connection with Shakespeare's;
- Historicity = the past doesn't exist, we make it up from nothing;
- In postmodernism the discourses are:
    - Marginal;
    - In minority;
    - Eccentric;
    - Ethnical;
    - Feminist;
- The history relativity;
- Double codification;
- The historicity of history;
- Texts in photographs;
- Videos, movies, projections dance as part of the theatrical play;
- The destruction and alteration of the words;
- Use dead languages, or simple sounds (Eugenio Barba, "El Evangelico segun Oxyrhincus");
- Aborigines as personages;
- Tradition's deconstruction;
- United oppositions (unite opposed elements);
- The space is a plurality of spaces;
- The décor is a museum with paintings from outer-art (or a non-art gallery);
- The multimedia in theatre;
- Theatre-image (at the Sibiu's festival);
- The spectacle-lecture: the play's road toward the stage (Mariana Criş);
- Library's theatre (theatre which doesn't get played);
- In "Ţara lui Gufi" by Matei Vişniec" all personages are blind, inclusive the king Gufi, with the exception of the buffoon Lulu, which is one-eyed. The king was afraid that in his kingdom will show up someone who's not blind and will disturb his people's happiness". But just this happens!
- In "The Giacondas" by Brigitte Louveaux, the personages wear boxes on their heads which have two holes for the eyes.
- The personages to describe the real humans (it is easier to describe);
- The **imaginative theatre** (by Doru Moţoc, Rm. Vâlcea, Romania);
    - Without personage's characterization;

    - Without names for personages, only A, B, C (no indications from the play writer, nor the producer);
    - Monodrama with a variable structure (a unique actor who remembers things). If the producers want he can add more actors;
- In nonconventional spaces [pseudo spheres, Riemannian surface, Banach space, topological spaces, etc.], or in Smarandache multispace and non-Euclidean geometries [e. n.];
- Mono-spectacle (one actor);
- Grotesque caricature of decors, costumes, gestures;
- Codified creations;
- Two groups of personages who display, in parallel, in different places, the same movements; afterwards they become desynchronized (as two parallel worlds);
- Personages at a table drinking whiskey, smoking, swearing, and in the same time reading and interpreting the bible, praying to God (between swearing);
- On the personages backs are written their physical characteristics;
- Theatre without any actor (only a play recorder or video player on the stage);
- 2 TVs, one in top of each other, are on:
    - One plays a comedy;
    - The second a tragedy;

  While one makes you laugh the other makes you cry.
- An adult (old man) cries as a new born (or talks as a child of 2-3 years voice);
- All smoke, drink in the same time (making the same gestures) talk the same thing as in choir; are identically dressed, cannot be identified;
- Deformed animals (hybrids), example: cow's head and peacock wings, or black swan (which is reality do exist), pig with snake's tail.
- The play "The Costumes", producer Dan Puric, in which 100 costumes are presented on the stage for 1 hour and 15 minutes at the Nottara Theatre I Bucharest;
- Dan Puric's plays are based on pantomime;
- Spectacle-school;
- An actor dressed totally in red, another dressed totally in green, etc.;
- The producers tend to introduce new elements in the plays, sometimes changing drastically the author's intentions:
    - Hamlet in blue jeans and with long hair;
    - Women playing in nude;
- Personage totally undressed (or dressed undressed) displaying manners and selective educated talk (as he would be dressed in a complete suit): contradiction between comportment and physical appearance;
- Another actor well dressed and with tie, showing uncivilized comportment and swearing up and down, spitting.
- Put these two characters in a dialogue;
- African strident, and strange dances; actors' costumes to appear authentic, without shoes, singing their songs from Ghana and Sénégal;
- Theatre on ice (as hockey);

- Personages who don't move for a long period of time on stage;
- A crow in the top of a stick;
- Eye glasses with a black ball instead of lenses;
- Actors in black shiny costumes as those who are board surfing;
- Personages who's faces are mummified (as of wax);
- Many snakes on stage, which are moving (wow! ...);
- Siamese personages;
- A very small stage (1m × 1m), where the personages huddle (as in a prison). The form is a parallelepiped with the height exaggerated in contrast to the base of a $1m^2$. The rest of the stage is pitching dark.
- A white fabric with various degrees of transparency used as stage curtain to imply the return from the tridimensional space to the two-dimensional (cinematographic like) space (or more precisely: somehow between these two dimensions. I'm questioning myself, as mathematician, if the 2 ½ dimensional real space does exist?
- Décor and theatric montage in an n-dimensional space ($n \geq 4$), or in Hausdorff space, Riemannian space, and why not Smarandache multispaces? [How the non-real should be represented in reality? What theatrical model could be found? What kind of simulator –can we think of computers only?].
- A phrase repeated of hundred of times in various modes, accents, tonalities: "I don't go…, I don't go….,". (fill up a whole page of manuscript);
- Songs made up from weeping, howling, laughing, onomatopoeias, animal sounds set up on musical staves;
- A primitive dance (Polynesian) interpreted by a dancer dressed up (suit and tie);
- Décor (oversized objects: cubs, spheres, etc.) made only from glass, or from wires, or strings tied on metallic skeletons;
- Conceptual (or impossible) theatre, which cannot be represented because of the non-real conditions imposed by the scene director [in the making of the decors or costumes, or in the scenic movements; for example, an actor to be killed on stage and the criminal (implicitly the scene director) to be taken to prison (for real)… this is not to play about;
- A disk with Romanian folk music and another one of American jazz being simultaneously played (varying their sound intensity). Example: "Romanian Rhapsody" (I) by George Enescu and Rock'n Roll with Elvis Presley. Or 3-4 musical pieces simultaneously played;
- Detailed attention to the makeup and the hair dressing (nevertheless, the actors should not be objects of the play writer!);
- The actors move from slow to very slow until come to a stop (see the Japanese Theatre Butoh);
- Scenes in which the actors move very fast as in a fast forward tape (old recorded movies);
- Personages who's faces are covered with black paint and mud;
- Symphonic music mixed with jazz or blue grass style;
- Natural music: pure and simple, only noises;

- People buried at different levels [until ankles, until hips (women), until neck, from one it can be seen only waiving arm]. This is a live cemetery;
- A constructed architecture: instead of lathes, bricks and theatric panels use human elements:
  Scene I:
    - On the stage there will not be any objects;
    - The actors in petrified positions will give the impression of movement (tilted a little or more in front ready to fall on their noses!);
    - There is no other movement on the stage except the wind;
    - The hand's voice from the grave can be heard as coming from the underground;
    - The oblique light will form a forest of shadows;
  Scene II:
    - The reverse of Scene I. In the same conditions but:
    - People are buried with their heads down [visible are only their legs, ankles, hips + legs, or if it is possible from the neck down: torso + hips + legs. Therefore there is no head visible on stage.
- To write a Non-Biography (or Non-Autobiography);
- To make publicity from everything you do;
- I'll write a play which cannot be put on stage ever: the play "Smarandache" with one actor… [my… opera];
- I will create a theatre which is not theatre;
- I will use actors who are not actors;
- I'll use a décor which is without décor;
- I'll excuse myself to the readers:
    - My plays are impossible;
    - My plays don't exist, I didn't compose them. I don't know how they came in my mind: from the blue sky;
    - I am not N. F. Simpson (I hope!);
    - It will pass another 100 years until people will enjoy my opera (I'm not in rush because I lost everything);
    - I am a narcissist [(the actor to have a FS makeup and to have the same physical characteristics (inclusive the shoes size, eye color), age: 40 (never got there) + a photo of FS], but sometimes I hate myself;
- Actors with their heads bold (or with a sock over, giving their heads a shiny look);
- Décor made only with strings;
- Japanese drums: **nô**, **kabuki**, **bunraku**, **naniwabushi**;
- I could make a play called "Non-Theatre", writing everything that I have already in the non-theatre folder;
- Write about reprobate, deadly people;
- Ballet on stage;
- Between the stage and public install a fence made out of rhombs through which the spectators watch;

- On the stage a huge mirror in which the spectators see the actors on the back stage (as at a cinema theatre);
- The stage full of straw, and the personages are primitive forest people;
- Theatre for non-actors;
- Quotidian theatre: fragments of the daily life (Michel Vinaver, French);
- Various linguistic registers;
- A play with 50 personages, 255 pages, duration 9 hours: "Par-dessus bord";
- Montage and de-montage;
- Comparative dramaturgy;

THEATRE IN NONCONVENTIONAL SPACES

- Dance Theatre;
- Intimate Theatre;
- Sounds Theatre;
- Inter-textual Theatre;
- Processional Theatre;
- Animation Theatre;
- Visual Theatre;
- Post-paradoxism;
- *Post-Smarandacheianism!* [e. n.];
- The text's tyrant;
- The usage of baby toys' sounds in the symphonic orchestras;
- Theatre of the apartment played in the kitchen or in the bathroom;
- Animation made of branches, clay, hats, fabrics;
- Neo-avant-garde;
- Trans-avant-garde;
- Post-avant-garde;
- You must document yourself very hard before writing a book;
- Collect the critic's folder about my opera;
- Parallel composition;
- Produce masterpieces;
- "Thèâtre dècomposé ou l'homme poubelle", by Matei Vişniec: composed of 24 theatrical models which are arranged in various orders by the director, and not necessarily all of them (as a mirror broken in 24 pieces and someone tries to reconstruct it). The montages could become surprisingly different. Matei Vişniec published two volumes (1,000 pages in total) at "Cartea Românească", Bucharest. He writes four plays per year.
- Scene in scene in scene…
- Play without any personage
    - The curtain rises, the stage is empty and dark;
    - 10 minutes into play nothing happens;

- The spectators blowing their noses and their expressed impatience constitute the sonorous background;
- A voice announces: "The play started";
- After other 10 minutes the curtain closes;
- The voice asks: "Did you like the play?";
- Play's titles: "10 minutes", "act", "pause";

- Several scenes on a large stage (the actors move from a scene to another) such that the spectators would move after the actors from a scene to another;
- The implication of spectators in the play: the actors are in dialogue with spectators (put spectators to sing, mime, tell stories) on various themes;
- On décor displayed many rotating spirals producing spectator's dizziness and giving strange impressions (optical illusions);
- When introducing the personages, mention two of them which will never appear in the play, and also the main personage to be omitted from the presentation;
- Write a play in 5 acts and in fact to be only one!
- Write "comedy" and in fact to be a "tragedy", and vice versa;
- Write that the place where the action takes place is A, and in fact the place will be B;
- Describe that in the décor there is no door nor windows, and later on write that the personage X exits through the back door, and personage Y looks on the left window;
- Personages presented (in the order of non apparition on the stage):
  - Nicolae Ceauşescu
  - Vasile Alecsandri
  - Colea Răutu
  - Benone Sinulescu
  - Giordano Bruno – the Foreign Affairs Minister

  Mention that the personages have been listed in alphabetical (!) order;
- Use the blank replicas:

  A: (blows his nose):
  B:
  A:
  C, D, E open their mouth without saying anything.
  B (after a pause):
  A:
  B:
  A (without any energy):
  B (cries).
- Dramatic (mathematical) formula;
- Big metaphors (at the text's level)
- Without subject (D. R. Popescu, in "Mireasa cu gene false", drama, 1994);
- Motley personages;
- Mono-drama = drama in which plays only one personage;
- Cultural references in my opera;
- Absent personages (which don't appear but there is talk about);
- Use memorable phrases in text;

- Do not provide solutions in art;
- An orchestra of folk music. Players dressed in blue jeans, long hair, etc.
- And vice versa, an orchestra of rock or jazz in which the players are neatly dressed and groomed;
- Dialog at the distance: in the place of personages' names put their photos and then a dialog:
  X: (in Romanian)
  Y: (answers in English)
  Z: (comments in Italian)
  Etc.
- The part should be well integrated as a whole (to avoid the impression of an artificial addition).

2

LITERARY STRATEGIES

- Without space, without time, without psychology;
- Without personages and without action;
- Do not become defensive, argumentative (bringing up document); try to make your opera defend itself;
- Legends come up (inventing stories about your work, or attributing facts, works, ideas related to them);
- There are some mentally retarded artists whose creations are very strange (if you wouldn't know that they are mentally sick you would think that they are geniuses):
    - This could be called "defective literature";
- Tourette's astonishing syndrome:
    - excess of nervous energy,
    - a huge production,
    - extravagance of movements and strange notions;

  [from the book "The man who mistook his wife for a hat and other clinical tales", by Oliver Socks, 1985, Harper & Row Publishers, New York];

- A book must be read (has to have readers), otherwise disappears (dies);
- Every writer must strive to leave an artistic legacy, inheritance;
- You must exhibit diplomacy, intelligence to attract people;
- You mustn't create a false reputation (through lies, deception), because later on your public will ignore even the valuable things that you created;
- Invent jokes about yourself, the public likes that! (include good things about yourself, etc.);
- To possess:
    - Personal charm,
    - Good communication skills with people;
    - A large horizon;
    - An enormous culture;
- Expected qualities:
    - Be able to retain the essential;
    - Be dedicated when you study a topic;
    - Be brilliant in conversations;
    - To burn continuously;
    - Be convinced that you're a genius (like Beethoven), confident in yourself;
    - Hit the ground running!
    - Astute intelligence;

    - Exceptional memory;
    - React promptly and fast;
    - Learn assiduously;
    - Have an iron will;
    - Mentally fast;
    - Intrigue and manipulation;
    - Eliminate the challengers;
    - Play theatre very well;
    - Promise everything to everybody;
- To proclaim principles even if you don't believe in them (a formality that will make everyone happy);
- To act using occult ways (from shadow);
- Surround yourself with myths and legends;
- To propagate rumors about yourself that will put you in the light that you like (rumors about your health) [precarious (invented) to arouse emotions, or good, when you want to be a leader, etc.];
- Rumors about your sexuality, this can attract women!
- Create T-shirts with the photo of one of your cover books;
- Create stickers, plates about your books;
- Participate at book festivals, or book expositions with your works;
- Talk to visitors about your exposed books at the stand;

[Nigel Maxey, "Ghost books are big business for small press", in "Small Publisher, February 1994, pp. 12-13]

    - You can buy a small display ad in a magazine to sell your books;
- Establish personal contacts;
- There are national book distributors (who can order hundreds of books which they'll sell);
- Many distributors ask for a 55% discount from the publishers;

Publisher	Distributor	Bookseller	Buyer
$10	$4.50	$6	$10

  A book that is $10 at the publisher is sold with $4.50 to the distributor (55% discount), who sells it with $6.00 to the bookseller (40% discount from the original price) who will probably sell it to the public with $10.
- Along with the book sent for publicity and review, it is good to attach a short biography of the author, other reviews, copy from newspapers about the book and its author, etc.;
  {*John Paul Barrett: "Selling, marketing, and distributing your book", a chapter in his book talks about: "How to make a book", Oregon*}
- You never know from where a brilliant idea comes;
- There are always opportunities, but you must recognize them;
- The publicity has to be specific and easy to understand;

{*Lee Howard: "Fortune in your mail", in "Small Publisher", Feb 1994, p. 19*}

- To keep the secret;
- To know your own potential and limitations;
- Pay attention to the connotative function of the language;
- To be tough (in yourself);
- Crazy dreams;
- To be different of others (in style, topics, personages).
- In roman/novel:
    - Actions of great proportions;
    - Personages-symbols;
    - Psychological analysis;
    - Narrative rhythm;
    - Auctorial comments;
    - Alternative descriptions;
- The glory's ordeal;
- There are groups of interests in art, literature, science, etc. that manipulate all;
- Rebreanu was monitoring very closely the "progress of his writing", showing a huge creational will, and self control; (A. D. comments that he was: "the apprentice of painful writing");
- Do not give schematic solutions;
- To have creative force;
- Rebreanu's complete opera has 15 books;
- To be totally dedicated to writing; the creation's drama: the immersion in the interiorized time, with passionate sparkles and rapid combustion;
- The "Romanian's oriental dreaming laziness with many habits" (Şerban Cioculescu);
- Use letters (of 1-2 pages) which present your book (promotion, advertising);
- Explain why the reader should read your book (or buy it).
- Promoting your book:
    - Use personal resources for publicity;
    - Observe how to attract the public;
    - Set up conferences with students and writers;
    - Talk about your books (many authors make the error of not commenting their books!);
    - Accept questions;
    - At the conference introduce yourself, then present your book, don't talk more than 20-30 minutes;
    - Use key words, key phrases;
    - Prepare the general outline about which you'll talk;
    - Tell jokes (be spiritual);
    - Leave the address, give information about you;

      [*Arthur J. Heine, "Book promotion through community service", in "PMA Newsletter", August 1993]*
    - Set up a shelf with your books for sale;

- If there are too many books published with the same topic as yours, there are small chances of making a big sale;
- The books with ghosts are looked after (to be published before Halloween, October);
    - To appear as true stories that happen in real places (FS: with deceased real, famous personages?);
    - Send review copies to the large press, then press kits (with invitations to order a free review copy). For those who want you'll provide your address, telephone, or your visit card;
    - Appeal to book stores chains which will take many exemplars at ones;
- In publishing:
    - Print a small number of exemplars (a couple of hundreds) to test the market, and if they sell well you'll reprint, urgently, a larger number (second printing);
    - From "Gale Encyclopedia of Associations" take those associations which interest you;
    - To control your time and talent;
    - Work hard for a successful marketing of your products, and you'll be set for life;
    - Discover the group of interested people in your book as well as the timing;
    - To find out what is the public interested to read;
    - Analyze if in the future the number of readers will increase or decrease in reference to the topics you're writing;
    - If the topic interests a reduced number of people, the profit will be reduced;
    - The selection of the title is essential for the book sale;
    - There are key words to be put in the title;
    - Put your in the buyer's place (what he'd want?)
      [Dr. Jeffrey Lant: "How to create and make money from an information product…", in "Small Publisher", 1994, pp. 6-8]
    - Find mailing lists with those interested in your topic;
    - Do this research before the book's printing: prospecting the market;
    - Actualize the product;
    - Diversify (develop a line of products on the same topic);
    - Publicize.
- The personage to be a symbol (in the roman or novel), not just an individual;
- Even if it is written in Romanian, a valuable opera, and then it is translated, there is the chance that you enter the universal literature;
- Articles, commentaries, interviews, confessions, etc. can be united in a volume (by the author) and published;
- Many writers don't finalize well, failing the book through a joke;
- In theatre there are used gist of a story;
- Some great actors could drastically promote your play (from value point of view);
- Romanian theater critics:
    - Valeriu Râpeanu;
    - † Romulus Diaconescu;
    - Nicolae Ciobanu;

- † Val Condurache;
- Anton Cosma (roman);
- Sultana Craia;
- Valeriu Cristea;
- † Ov. S. Crohmălniceanu (prose, poetry);
- Gabriel Dimisianu (prose);
- Al. Dobrescu;
- Victor Felea (poetry);
- Paul Cornea;
- Florin Manolescu;
- Dumitru Micu;
- Dim. Păcurariu;
- Eugen Simion;
- Gheorghe Grigurcu;
- Aurel Martin;
- Marin Mincu;
- Ion Pop;
- Cornel Regman;
- † Radu G. Ţeposu;
- Doina Uricariu;
- † Laurenţiu Ulici;
- † Mircea Zaciu;
- Al. Călinescu;
- Al. George;
- Liviu Petrescu;
- Ioana Em. Petrescu;
- Ion Vartic;
- Constantin Stănescu;
- Mircea Tomuş;
- Mihai Ungheanu;
- Ion Vlad;
- Liviu Ciocârlie;
- Vasile Popovici;
- etc.

- To create memorable personages in roman;
- Do not use vulgar expressions (porno), avoid criticism;
- The title to contain famous phrases, (metaphors, paradox), ["Cina cea de taină", used by Petre Sălcudeanu];
- Title: something with "isolation" or "Forever/perpetual/undying escape" for my diary?
- Don't write too much about nature and landscape, personages (these annoy the reader, who actually don't read them);
- Write pages which will remain, and become anthology-able;
- The action should be unique, singular (different from others);
- To capture exactly the mass movement (collective personage);

- To get more titles you could, for example, publish:
    - A selection from your published poetry as "The Best Poetry", etc. which should have a different title from the other volumes;
    - Selections from published short prose;
    - Selections from published articles;
    - Collected collages from your books of prose making up another book;
- If a book has a great success, you can write another book in the same style (a cycle or series), continuing with the same personages, places, ideas (example: Tolstoy's);
- Your name could be placed on the frontal of a library, etc. (in celebration);
- To become classic while being alive;
- To write a masterpiece of reference for posterity;
- Staggering pages (presented in slow motion = to please the reader);
- Use an adequate language for the time, space, personages, actions presented;
- Everything to appear truth-like, real, actual, alive;
- Do not write about topics that have been resolved, closed; instead, use debatable-topics, reflection-topics (M. Barbu);
- Be diplomatic in the relations with others (cultural diplomacy);
- When someone expresses detest towards you, you should become stubborn; the detest should give you more energy and incite you;
- Surprise + express war (attack and fast victory in art);
- Many newspapers are copied on microfilms for preservation for the next generations (University of Microfilm International, Ann Arbor, MI, USA);
- Must write fast, in this century there is no time for the chisel process;
- To work continuously,
    - to guess everything,
    - to be up to date:
        - everywhere,
        - every time,
        - anyhow,
    - in any conditions:
        - to meditate to your goal,
        - to get close to it,
        - to find new avenues or methods to reach it,
    - be preoccupied:
        - even in vacation,
        - at parties,
        - at the toilet,
        - in the car,
        - in the airplane to find new inspirational ideas;

- To be able to:
    - Know how to be tolerant, meek when needed, patient;
    - Have a lot of energy
    - Persevere;

    - Be tough, severe;
    - Be likable;
    - Be pert;
    - Act fast, just on time;
    - Be mysterious;
    - Create your own myth;
    - Have genius;
    - Be totally dedicated to creation;
    - Construct and deconstruct;
- Use the irrational, demonic, divine, magic factors in creation;
- Your personage's occupation to be different of any other personage;
- You must see the category, the universe, and not the accidental, the particular (M. Barbu);
- The narrators change, they interfere their voices;
- Renounce at:
    - Decorative descriptions;
    - Run away from dogmas;
    - Without gratuitous social insertions;
- To personalize your opera - the author's mark must be present;
- Personages' interiorization to reach a dramatic level (psychological analysis);
- To propose a specific universe in your roman;
- To appeal to ethnography, folklore, ethnology, psychology;
- The author's ties with a place (city, country, region, etc.) are analyzed;
- Frequencies of an author's themes, verbs, nouns, adjectives, etc.
- *Gib Mihăiescu didn't transcribe his manuscripts;*
- You can constitute a "prize" (competition, society foundation, a street's name, library's name, institution, etc.);
- It is good to know and feel the glory during your life (others get it post mortem);
- You must work a lot during your youth, because when you get old your memory and intellectual energy diminish;
- Your resting place could be pre-arranged;
- During parties it is a good place to gather information, people talk more freely;
- It counts the author's temperament and his life;
- You can reach your goal taking side roads;
- To be willing, tenacious, cute;
- To have artistic flair;
- Know exactly what you want;
- Be provocative, incident, strange, abnormal;
- To progressively collect all the information that you need;
- Research your adversaries in detail;
- To praise your achievements;
- Be a rebel;

- Study the causes that could determine the events that interest you;
- Have an unshakable will;
- The fate's hostility = the providence's wisdom;
- To be able to classify the provided information;
- To annex people to your proper cause;
- To use the arms that will ensure your victory;
- The man and his opera;
- The art of lie with trustworthiness;
- The art of propaganda;
- To mask your intentions using the proper words;
- The public opinion is provoked, manipulated through propaganda, publicity, dissemination by those who detain the power or control the media;
- The public opinion is made up (surrounded in nice phrases full of pretence sincerity, sleek words); **always the power is corrupted and corrupts!**
- You can work slow for disseminating an idea, but it will take a long time;
- Savant writer;
- Do to perfection;
- Dramatic tension;
- Sensational;
- Profound and comprehensive;
- To use your own style in whatever you create;
- Be confident in yourself;

- *Galois and Ramanujan were big romantic figures among mathematicians;*
- *Georges Simenon wrote 80 pages of police prose in one day;*
- *Some personalities write their autobiography, memoirs (but are considered subjective);*
- *Approximately 1,000 (poems) pages is the average complete opera (of known poets);*
- *Some complete opera (lyric) are bilingual, others have dedicated drawings to the author;*

- To know how to know people;
- To be clever;
- To have the sacrificial courage, and when you're defeated to be able to start all over again;
- To choose adequate means in your fight;
- Survive tenaciously in a high position;
- To understand the masses psychology;
- Expanding smarandacheian concepts in theatre and novel [e. n.];
- To present your adversary as a barbaric (stupid, thief);
- Be prepared for defeats (psychologically, physically) to survive;
- To reject the enemy propaganda;
- To appeal to emotional element in your propaganda;

- Do not recognize anything from the enemy propaganda;
- Keep your moral high, even when you're defeated;
- To constantly repeat your creation to be accessible to the large masses, and not only to small, isolated groups;
- To be perseverant in this propaganda process;
- Do not admit defeat in any conditions (situations/place);
- You must convince people in elementary ways;
- Propaganda = the spiritual arm (which should be massively used);
- To teach the masses to think as you want;
- The science of influencing the masses;
- To believe in your victory;
- To be able to detour the general attention from a goal to another;
- Write in accordance to your goals;
- Sometimes you have to sacrifice yourself not to lose everything (you must know how to lose);
- To gain people's trust;
- To flatter people' hidden abject desires;
- Because of their stupidity or lack of knowledge, the masses believe in everything that's written in the media (they cannot 'read between the lines');
- To be able to dominate;
- Make that your opera circulates and it's commented;
- Propaganda in form and substance (it is measured by the obtained results);
- Nothing is impossible and always you can reach the proposed goal;
- To talk with passion and electrify your public (he recognizes your value and he's afraid of you);
- If your enemy hates you, that's good;
- Concise, affirmative, simple text in propaganda (which must be understood by masses);
- To have an ideology, a program (a philosophy) for attack;
- Do not complain;
- Take fast decisions;
- Take the risk, and try again with aplomb;
- To have the capacity to transform yourself fast (play well theatre);
- Protect your opera;
- Be prepared for contradictory discussions; to defeat your adversary with their own weapons;
- Disciplined, systematic, directed, permanent auto-promotion;
- Wave of propaganda;
- The spoken word, and especially the film, have a higher influence on masses than the written word;
- People, in general, are lazy, you have to hand them the information simplistic:
    - Give it to them with teaspoons;

  - The texts must be short
  - Precise and for everybody's understanding;
  - Instill to the masses your ideas;
  - To touch their sensibilities;
  - To overpass their prejudgments;
  - To be agreeable;
  - To know people for finding the right weapons;
  - Take in assault the public opinion;

- You must conquer more and more adepts;
- Convert those who have contrary opinions about you;
- It counts the place, the time, and the room conditions, to make an impression on your public;
- To know people's souls;
- To be able to irritate your adversary;
- Frequent changes in tactics (if one is not producing the desired results, change it);
- Sometimes you can get the opposite effect to the one that you intended;
- Better have bad press than no press at all (you'll be paid attention to in either way);
- If you're very good, some universities will invite you for lectures or to give you a position;
- To travel a lot to get in touch with other cultures;
- To be able to learn fast, get up to date;
- Be informed about your adversary's intentions;
- To have your spies in the adversary's groups;
- To have your secret plans;
- Be thoroughly prepared;
- Some people can sabotage you;
- To demonstrate that you are powerful;
- To learn a lot;
- To adapt your language to that of your public;
- To be efficient/effective with great production in your activity;
- Famous people have commemorative plaque on places where they lived, worked, mentioning them being in intervals of years;

- *Ady Endre (1877-1919) lanced his career after he went to Occident (Paris, 1904);*
- To make noise around you;
- *Voltaire wrote over 6,000 letters between 1759-1778;*

- To adapt yourself at the most diverse situations;
- If your archives contain valuable (rare) things from others, your archive is mentioned when the rare thing is (re-)published;
- To be a smarandachist;

- You don't need to follow other people ideas (theories), school, but to contradict (combat), deviate in your different system;
- To be a man of the people (= known, respected by all);
- Have an extraordinary vigor;
- Man of action and thinker: Leibniz;
- Be aware of your geniality (like Schopenhauer);
- Do not recognize your opponent's superiority, even if he's better;
- Criticize your opponent everywhere, discredit him, ignore his opera, nullify him (how was doing Schopenhauer to Hegel, his contemporaneous);
- Even if you fail or they treat you with indifference, or your books don't get sold, you should be stubborn and continue;
- To impress, you must have your own unique temperament, and your own style;
- To act as a barbarian if necessary, don't be weak with the enemy;
- You can be selected honorary citizen of a locality (where you've been born, or where you spent your childhood, or where you went to school, or worked);
- You must succeed to make others work for you;
- Try new avenues;
- Check and test constantly your evolution;
- Emphasize on creation;
- Program your time;
- Send your books to other writers, not always the same, for more distribution;
- Try to collaborate with other magazines also, not the same, for your spreading your ideas in other areas;
- Write the first manuscript and finish it (don't let it cool, don't waste too much time in retouching and reading);
- Write continuously in your journal, take it everywhere;
- Multiply your relationships;
- Find interface people (networks);
- Work even when you're sick;

- *Nietzsche wrote five important books in six months (1888);*
- To have a sustained and intense concentration;
- To write massively;

- *I have to have all activities exactly programmed (Kant, 1724-1804, had an iron discipline for creation, was following a pre-established program);*

- Be a dissident voice (against the current);
- Impress famous people, to be read by them, to correspond with them, be friendly to them;
- *The philosopher Edmund Husserl (1859-1939) archives contain 40,000 manuscript pages;*
- I have to save all my notebooks, not to hide anything;

- *To be humorous in your presentations (like Grigore Moisil); to be remembered by maxims;*
- To be preoccupied of your glory (your posterity);
- To know what you want (your thinking to have meaning);
- The family, friends can establish a background in your memory;
- It matters:
    - The other people's books from your bookcases (especially those that you use as references, or you underline, note upon);
    - Lecture notes;
    - Social notes;
    - Teaching notes;
    - Administrative notes;
    - Other notebooks, manuscripts,
    - Drawings from my personal collection;
- In collection you may put:
    - Decoupages from magazines and journals,
    - Prints-out;
    - Sketches;
    - Proofs,
    - Copies of notes,
    - Genealogic articles,
    - Reviews;
- Congresses in your honor (symposiums, colloquia);
- To succeed to please someone who is accomplished and to continue his opera, by collaborating with him in works, writing about him (X's theorem …., etc.), sending him the work about him, and trying to entertain a collaborative connectivity;
- You must be charismatic,
    - alluring,
    - be angelic-demonic;
- To create a myth around you;
- Be a fighting spirit;
- Keep your professional secret;
- Use a diplomatic language:
    - Hidden,
    - Inexact,
    - Interest driven,
    - Secret;
- The formidable work's discipline;
- To have your own symbol, your own symbolism, your distinct uniform;
- The numbers and dates' obsession (significant 10 years since my first poetry was published, etc.);
- Subversive activity in the adversary group;
- Influential traffic (the usage of famous people's names for justifying some ideas, etc.);
- The ideology has an effect over uniformed people;

- Cooptation around you of important people from any domains;
- Penetration techniques through the help and counseling given to others;
- You must have talent and vocation, to talk convincible and convincing (as a perfect actor);
- To succeed to make epoch, such that the generations after you should follow you;

- *Mircea Eliade wrote over 1,200 articles, over 30 scientific books, translated in 18 languages;*
- *Petre Hârtopeanu (painter) had 1,500 works and 15 expositions in 15 years;*
- Extraordinary events in your life and in your opera;
- *Lucian Blaga wrote 1,500 letters which have been published in three volumes, 1994;*

- There is a need for an apparatus that will produce an objective critic: (notes and commentaries) identification of proper names, explanation of various situations, emphases on certain allusions, etc. The explanation of the inexplicable.
- The ideas develop and bear fruits in meditation and silence, in some sort of a colloquia with yourself;
- To possess your own means of spying and documentation;
- To have an occult influence;
- To have your own campaigners;
- The Masons kept personal information on each adversary (information obtained by surveying/spying these people);
- To have your own ritual;
- To be aware of risk, and failure, but don't give up (put the worst in front);

- *To find rich people or personalities who can donate to you or give a moral encouragement;*
- *Richard Wagner had a benefactor;*

- In the future the electronic libraries will prevail (these collections can be accessed from your computer via internet;
- It counts also the prior versions of your manuscripts, and the notes written on the edge of the corrected text;
- Paper's fragility and natural deterioration conducted to several methods of preservation; be a good archivist;
- Most famous archives introduced the microfiche method of preservation for important documents;
- Archives orderlingues (= a book of order) [electronic archives];
- Oral archives:
    - Past memories,
    - Oral stories;
    - Collections of oral traditions,
    - Speeches,
    - Conferences,
    - Discussions,

- Round tables,
- Sound recordings,
- TV,
- Registered interviews,
- Oral history;
- Registered songs;

- Be competitive, and hold no limits;
- Don't be narrow-minded;
- To have your opinions (don't copy others);
- Take your own decisions (don't listen to external pressures);
- To learn from your mistakes and also of those of others;
- The potential is growing;

- *Franz Schubert (1797-1829), Vienna, composed over 600 pieces (died of syphilis);*
- *The University of Breslau confers the doctor honoris causa (honorary doctorate) to Brahms raising his prestige. He was a perfectionist, auto-criticizing, experimenting for 21 years for his First Symphony;*

- It counts if you're a member of numerous academies;
- Persisting and repeating something, people start to understand and adopt the topic;
- You must speculate the adversaries' internal contradictions;

$$Archive \begin{cases} open \\ partial \quad closed \end{cases}$$

$$Value \begin{cases} permanent \\ temporary \end{cases}$$

$$Conservation \begin{cases} permanent \\ temporary \end{cases}$$

- The documents are:
  - Selected and
  - Rated;
  - Separated in collections and sub-collections;
- Bibliographic descriptions are created with the donors' help;
- The documents are then classified by writing methods:
  - Anecdotes;
  - Legends
  - Magician practices;

    - Beliefs;
    - Proverbs;
    - Habits of all sorts;
    - Funeral's traditions.
- The magnetic tapes of all origins are then digitized for better conservation;
- The process of conservation requires an original and two copies; one copy being available to the public;
- The transcription of a sound tape is not perfect, because it doesn't reproduce well the laughs, the cries, the voice's modulations, the silence isn't silence!
- They have also archives/collections of films;
- Also there are music archives;
- These archives constitute the nationalities' memories;
- Any informational source has behind or in front of it many other informational sources;
- It is a good practice to research various sources and versions of the same event;
- Iconographic documents = symbols, images;
- Using computerized technologies new types of archives and storage procedures already have been implemented;
- Audiovisual documents:
    - radio,
    - television,
    - films,
    - magnetic tapes,
    - disks.
- Electronic archives:
    - cards,
    - magnetic tapes,
    - CDs;
    - DVDs;

- Microforms:
    - Micro-copy;
    - Microfilm;
    - Book covers/ Jackets.
- Some archives are entered in the State National Archives;
- There are also private archives;
- The new audio-visuals archives:
    - Cassettes;
    - Videocassettes;
    - CDs;
    - DVDs;
    - Radio televised:
        - Radio;
        - TV;

    - Informatics:
        - Diskettes;
        - CDs;
        - DVDs;
        - Magnetic tapes;
        - Computer cards;
    - Microfilms:
    - Speech archives;

- The informatics archives are preserved in both (parallel) forms: paper and microfilms (because the electronic infrastructures are hard to maintain and may fail);
- Criteria:
    - Quantitative;
    - Statistics;
    - Specimens [some countries archive radio or TV productions of a whole day (randomly selected) per year];
- All conservation, classifications, and catalogues follow precise procedures and standards;
- All state institutions must archive almost everything;
- Some documents are conserved by the producing entities;
- The large museums and libraries have their own archives;
- Some archives have been devastated by earthquakes, flooding, fires;
- The archives can collect:
    - Catalogues;
    - Agendas (calendars);
    - Bulletins;
    - Albums;
    - Addresses;
    - Documents;
    - Cards;
    - Reviews;
    - Guides,
    - Publicity;
    - Lists;
    - Graphics;
    - Manuals;
    - Reports;
    - Recollections;
    - Statutes;
    - Confessions;
    - Observations;
    - Licenses;
    - Guarantees;
    - Lecture notes;
    - Applications;

  - Inventories;
  - Tickets;
  - Notebooks;
  - Receipts;
  - Documents;
  - Sale orders;
  - Documents;
  - Maps;
  - Registers;
  - Posters;
  - Syllabus,
  - Designs;
  - Applications;
  - Telegrams;
  - Schedules;
  - Prizes;
  - Announcements;
  - Memos;
  - Correspondence;
  - Messages;
  - Drawings,
  - Extracts from the newspapers and magazines;
  - Examination questions;
  - Oath;
  - Payment receipts;
  - Recommendations;
  - Statistical tables;
  - Tapes,
  - Videocassettes;
  - Ledger;
  - Pressed or conserved flowers/plants;
  - Insignia;
  - Memoirs;
  - Doctoral dissertations;
  - Invitations;
  - Business cards;
  - Courses;
  - Books;
- There is no archiving method which is 100% safe, that's why it is recommended some redundancy in archiving business;
- The paper has to be acid free;
- The temperature, light, air, and humidity must be controlled;
- There are specialized curators;

- The Archives Magazine publishes studies, theoretical and practical communications, about Paleography (the science of deciphering of old documents), Armorial, miniatures, presentations of archived collections, bibliographic collections;
- The public discussions have to be very well prepared, and in such a way, that will look spontaneous (Grigore Moisil);
- Alternative solutions;
- Sometimes playing correctly you lose;

- *Karl Marx studied and wrote about ten hours per day at the British Museum (London), and some other couple of hours at home, in poverty. He produced huge books when he was young. In the last decade of his life (55-65 years old) his creative production decreased!*
- To produce a monumental opera;
- You have to publish massively;
- To spread your ideas everywhere;
- To be impatient and restless;
- To leave miracles behind you:
    - Unresolved enigmas about your life;
    - Unresolved questions or assertions which will attract researchers;
    - New hypothesis about your opera;
    - Enigmas about your opera as being influenced events in your life;
- The be able to transform yourself in an institution (a large opera, with many variations in style and on many areas);
- To impress;
- To be preoccupied of your appearance;
- To have "strange" ideas;
- It's important who are your friends;
- To become the slave of writing;
- To be in the right place and at the right time;
- To have convincing power over people, and gain your trust, so they can follow you (as do the religions' prophets to the masses);
- Leave many unresolved problems in science, many questions without answers (in philosophy);
- It is good when famous people write about you, because when their opera is studied, they will find references on yourself as well;
- People should not know or notice that you make auto-publicity;
- Try to place paid publicity in large specialized magazines [Bertrand Russell was doing that];
- To, somehow, spread the news that you died – as a joke!, or you received a prestigious prize, or something else sensational [inciting curiosity around yourself];
- Unreal publicity, in the positive sense (when it will be discovered that's not true, would be too late);
- To impose a style;
- To create your personal large archive;

- To have a strong will to succeed through a lot of effort and work;
- There is a National Found for Romanian Archives with the scope of enriching the national patrimony with new funds and collections;
- For scientific research in 1993, 24-28 May, it was held "The Archives week":
    - They publish works about archives (archiving), for example "The Romanians from outside Romania";
    - There is the Archivist's Faculty;
    - Lack of space;
    - The computerization of the archives;
    - Implementing the systems for selection, inventory, restructures, catalogues, order;
    - The study of the calligraphy form of a manuscript (there is the "Manuscripta" magazine for manuscripts research, USA);
- In espionage/counter-information is used a conspirator name, never the real name;
- The officer's rank was unknown;
- Their activities were unknown;
- When the enemy finds your plans, you must change everything;
- You must praise your boss in order to succeed;
- Some agents were declared dead to their families and friends (so, they could freely operate);
- Publication campaign;
- Encoded language (encryption-decryption);
- To keep secret your actions;
- Periodically change the encryption;
- A department of security is in charge with the immigration;
- To detour your adversary, to study your adversary (enemy);
- The disinformation of the international public opinion by secret services;
- Cultural espionage;
- Activities on long terms;
- Activities on short terms;
- Procure/buy articles from the newspapers;
- To organize your ideas and your publicity;
- Some publish comparative biographies (Hitler with Stalin, etc.);
- Probably that my biography would be compared with that of Ion Barbu;
- Travel to study, not just for tourism;
- The street where you lived sometimes, could be named after you;
- A museum could be also named after you;
- To be inexhaustible as author and writer;
- The techniques, tastes and literary models change quite frequent;
- In theatre there is a wealth of variations;
- Smarandache's complex in arts and letters [e. n.];

- There could been written hypocritical eulogies, deformed opera, gossip, slanders, disdain about your operas; your enemies use anything to destroy you;
- You must create something special to be remarked;
- Shocking literature of violence: crude realism, nude, crimes, autobiographic, abject, brutal, pornographic;
- The unfinished mathematics works could be published post mortem;
- One can get honorary degrees from various universities;
- Homage symposiums, republications of your opera, invitations for conferences at various universities, translations of your writings;
- You should have a diverse and large opera;

- *Van Gogh painted 600 tableaus and sold only one while alive!*

- To become member of various academies, institutions;
- A renown prize makes you famous;
- Brain washing by according prizes to those who obey and punish those who oppose;
- Your value increases when famous people intervene with their opinion about your writings;
- Creation of detoured allusion:
    - E. E. Cummings numbers the verses instead of the titles;
    - Poetry made up from decoupage and syllables insertion;
    - Words and sometimes whole phrases left (at least partially) not translated;
    - Unconventional fonts, even for your name;
    - Word's parts permutated and combined;
    - The novel of the novels (Cervantes, "Don Quijote de la Mancha);
- Post-typographic culture;
- The usage of only the photos, videos, or computers in poetry;
- Non-typographic poetry;
- A new language designed exclusively for the speech media (Fabio Doctorovich);
- The relation poetry-technology;
- Alternative poetry (poems of the language);
- Rubber-stamps used in the visual poetry;
    - Xerox copies, paintings;
    - Background of faded text;
    - Over-writing (writing over another text);
    - Glued text;
- Poetries' etiquette;
- The whole to look as an international language, universal;
- Paint over verses;
- Use several alphabets (Cyrillic, Latin, Arab, Chinese, etc.) in the same poem;
- Parallel poems on the same page (the page in two columns);
- Natural or non-intellectual art (Jazz);
- Trans-futurism;

- Mail-artists (= works sent by postal mail, unpublished);
- International network;
- Friends' photographs or of your students;
- Your colleagues could become envious of your results;
- There are photo albums, family's information; his travels published about a personality.
- To create a series of artistic photos (mustache, horns, tail, prickly), general art + photography;
- Be a good bibliophile = collector and lover of books: yours and of others (not necessarily autographed), gathering rare books and articles;
- You can become a collector of something and then donate your collection to an institution, the collection baring your name;
- There were 76 special collections at Arizona State University in Tempe, the largest has 450 linear feet: "Children Drama" from the whole world (in 1990's);
- It counts if you participate at concerts, spectacles, and your personal program;
- It is studied also your children's activity;
- I have to protect my manuscripts of water, fire, burglary by making copies that will be saved in various places, some being even secret;
- To discover a scientific, literary nickname for yourself ;
- To extract only the philosophic ideas from my personal journals and publish a book with the title in Latin (like "Cugetări" [Reflexions] by Nicolae Iorga, or "Memorable words" by Petre Tuţea);
- A psychological study about creation (life, etc.). To be done by someone who'll research your diary;
- To make a big stir about some of my unsolved problems or conjectures;
- The copyright of a movie (a novel also), brings life time money to the author;
- Introduce your biography in English;
- Introduce (many) characterization texts;
- Insert reviews about you (from friends, foreigners in their original foreign language) about your theater and roman;
- The texts in as many languages as possible inserted in theatre play or roman;
- Para-theatre;
- Para-literature = above of the written domain of the letter: illustrations, drawn banners, publicity adds, collages, posters;
- Meta-literature = literature about literature (some said that the literary critique is meta-literature;
- Write a Roman-Theatre;
- Publish a book: "X interpreted by…", or "X – a monograph", or "Introduction in the opera of X", etc. "The bibliography of opera, critical translations and references (essay, notes, critiques, reviews, allusions, etc.) of X's literary opera", X's Anthology"; [150 people wrote about M. Preda in various magazines];
- In an article it is written: Writer already célèbre in the international pantheon of literature through his initiation and promotion of the avant-garde loony movement;

- Find some special memories of mine;
- Some special events that happened to me;
- Some of my memorable expressions, quips and published in the forward of my books, or on the covers of my books, in my biographies;
- Essay written by someone else about your work;
- Some pages with photocopies from the newspapers (on columns, small fonts, photos, landscapes); a real newspaper reduced to a very small scale and inserted in the roman (or in theatre);
- Invisible theatre;
- Place the photo of chess board (when two of the personages play chess), or that of a car bought by a personage, or that of a house where the personage lives; (Beckett put the chess moves of a chess play;
- Special orthography;
- Cubes, spheres, etc. made of glass as decors on the stage;
- Insert intentional errors;
- I can establish an award in mathematics for the best research (expository papers, proposed problems, generalizations, etc.);
- Write to the "Letters to the Editors" of various journals;
- It counts also the collages (make as many as you can); Jaques Prévert left more than 166;
- Many photographs;
- In a complete edition of an author has been published:
    - prefaces,
    - drawings,
    - illustrations,
    - music (the note staves) written by others,
    - people's letters to the author;
- Give short titles to your books;
- Sign only with the last name when classicized;
- There are comments on the original editions: the book cover, the paper on which were written, the fonts, etc.;
- For an artist (writer) there are personal collections with:
    - Photos;
    - Correspondence;
    - Personal objects;
    - Inspirational objects;
    - His house transformed in museum (memorial house);
    - The house could be donated to county as museum.
- A writer has to have a great energy and dedication to work;
- To be educated in many domains (economy, philosophy, politics);
- To have an encyclopedic mind;
- All your life be an autodidact;
- Dominated of curiosity;

- The personage pushed to critical limits;
- There are published folders/notebooks of a book (they publish details about how a book was created, what was the inspirational factor, etc.); a book about the book;
- Create a photographic archive;
- Write a novel-style diary:
    - At first person (talking about a stupid, coward, meanly man);
    - The verbs to be at the present;
    - Without gerundive (few participle);
    - Short phrases (without much discussions);
    - Few descriptions for nature, personages, places;
    - Very plastic in expression ("Morometții" style, by M. Preda);
    - Eliminate repetitions of words;
    - The action to be fast, with high tension and suspense;
    - Not passing 200 pages;
    - Topic: a Romanian exiled in America, difficulties, drugs with Mexico;
    - The super (antithetic, metaphoric) title: "Death's Exile, Roman in America";
    - The utterance fluency to be such that the reader will have difficulties: close words with the same sounds, Alexandrian prose, non-poetic;
- The collage has been invented;
- Quotations from foreign languages;
- SF accents in poetry;
- Camouflage;
- Poetry of the:
    - Urban;
    - Banal;
    - Non-poetic;

- Paradoxes;
- Onerous;
- I think that quotations from the newspapers could be parodied: the abbreviations, truncations, the proper names, institution's names, companies' names (real plus fiction in the same time);
- Lyric bluff (prosodic);
- To create intrigues, to stun;
- Cultural, scientific allusions;
- The usage of:
    - Rare words;
    - Slang;
    - Snobbism;
    - Popular talk;
    - Play with words;
    - Con-fusions;
    - Irony;
    - Frenchify language;

    - Freud / Young styles;
    - Porno allusions;
    - Dadaist tendencies;
    - Puns;
- Title: "Poemul chiuvetei", by Cărtărescu;
- Familiar space;
- Saturation in your proper style;
- The poet narrates a film that he saw;
- Prosaic loquacity of the poetry;
- De-mythization writers:
    - Kerouak,
    - Pound,
    - W. Lewis,
    - T. S. Eliot,
    - Cummings,
    - Conrad,
    - Wallace,
    - Stevens,
    - Jarry,
    - Williams Carlos William,
    - Ferlinghetti,
    - Lowell.
- Parodies of firms and journal's names;
- Staggering localism;
- Tough, sincere reality,
- Metaphysic nausea;
- Moldings, lyric abuses, skepticism lyric; programmed malice; automatism of the image;
- Collocations taken from:
    - Publicity adds,
    - Personages,
    - Actors,
    - Sport players,
    - Irregularities,
    - Clowneries,
    - Humor,
    - Anti-conformism,
    - Uncommon comparisons,
    - Detouring;
- Parodies of folk poetries (with humoristic intentions), or of known creations of great writers;
- Absurd – it is style of American poetry;
- Incongruent images;
- Propose other forms of poetry (invented by FS):

    - Tautological poems (pleonasms);
    - Poems with paradigms only (playing with the same root of a word: carte/cărturar/cărticică [book / book keeper / booklet];
    - Homonym poems (in two verses);
    - Synonym poems (in two verses)
    - Publicity poems;
- Propose other forms of theatre;
- Propose other forms of prose;
- Write stories with American "Păcală" [= Trickster, Romanian comical folklore character] who meets Super Man;
- Parodies of popular/folk stories;
- Put these in modern versions (with American personages): "Basme Româno-Americane" [Romanian-American Tales];
- Invent narrating formulae;
- Write abstract poetry;
- Send photos to friends, writers, printing houses;
- Create an album with artistic photos (landscapes, buildings, various dances, Indian rituals, strange personages/exotic, curiosities, paradoxes photographic);
- To write a monumental roman;
- Invent specific laws (or axioms) in mathematics: "Odd Mathematics", and placed and put on specific sites;
- Invent some specific algebraic structure;
- Donate mathematics books to great University Libraries;
- Create many unsolved problems, conjectures on multispaces;
- The Pedagogic Lyceum from Râmnicul Vâlcea:
    - I belong to the first group who graduated;
    - I am the most known from all absolvent groups;
    - The Lyceum started in 1969.

- A. Rachieru wrote essays about paradoxism;
- To draw a diploma (certificate) for those who study your work;
- To send painting albums, resume to the "Biography of Arts";
- Publish a drawing's book (from manuscripts, with paradoxist introduction and titles in English);
- Electronic publications;
- Create a home page; learn HTML;
- Write poems (a literature book) in English (maybe in French) with phonetic pronunciation (the international phonetic alphabet) [consult with a linguist from the Department of French (Maria Manoliu Manea), Department of English (linguistics)];
- A theatre play: "The Speech" [in front of an empty auditorium (of animals, statues, objects, stones,…), where a dictator discharges stupidities;
- Sample of a parodied discourse: "Draci tovarăşi ..." [Deuce folks…], etc.;

- Theatre play (or novel) with a topic about electronic surveillance and the planetary totalitarianism;
- You can put together your private art collection (paintings, sculptures, etc.) and open private expositions;
- Theatre: the personages are labeled – their personal characteristics like names, date of birth, etc. are displayed on the back of their costumes;
- Attach to your diary edificatory photographs (landscape, yourself, friends, etc.);
- A photo with the Berlin wall in the center of the stage;
- Think of doctoral theses against totalitarian system in a literary work that will include all my literary anti-totalitarianism works [in Political Sciences, Literature, Philosophy, Sociology, etc.];
- A short theatre play with only the "Congress" (where you hear only old women's tales);
- Write a volume of stories for children similarly to my "*Căţeluşa Luşa*" [Dory Doggy];
- Write poems (literary book) in English (maybe in French too) with forced grammar errors: "*Jai aité a la meré*" or "sun" instead of "son", example: "my sun is seven years old" (my son is seven years old);
- Defective writing in French of various words: *moi* = month, and *mois* = I (use them vice versa because they have the same pronunciation). See my "*Le fille et la garçon*";
- One of the writings would be my "Declaration" [exactly my declaration in English; revised the English format (grammar and syntax)];
- Another writing could be your "Curriculum vitae", which will be a memoir of your activities;
- Writings in which the pain and happiness have been suppressed;
- Exposition photo "American landscapes" from my trips;
- A novel (book) entitled "Errata" (in my NonRoman);
- Photo album with friends, relatives - plus ideas about photos, titles, memories, written fragments (like Cioran's);
- Airy album, not compact, aphorisms on photos;
- To my poems volume to add a black-white photo when I was a student ("The Poet");
- A theatre play which takes place in a tunnel;
- A (cultural, scientific, literary) Foundation;
- Write English poems in a similar style as those in French (deconstruction of English clichés from figurative to literal sense);
- Write some literature in *Franglais* (like in Québec, Canada: mixture of French and English);
- I am a graph man who does not like to graph. That's why I leave empty pages (in journal ~ 02/03/1989);
- Theatre: a personage reads a theatre play in one act about a personage who reads a theatre play, etc.;
- Leave "Verşnica evadare" [Eternal Escape] unfinished (as a sort of defective writing, post-modernist);

- Find literary images (scenes) which will become memorable (célèbre): unusual replicas, unprecedented topics, anthological personages;
- There exist Foundations which help, by donations, the arts (people dedicated to arts);
- Keep a folder for correspondence;
- Screen in parallelogram (rectangle normally, convoluted with the image) or other geometrical figures;
- Writing with intentional errors/confusions (in English);
- Primitive poetry;
- Idea: a personage talks about liberty, that he's happy, etc. in front of a microphone, and behind him is someone with a gun pointed to his head;
- In the book (or diary) insert photocopies from newspapers and magazines;
- Graph-poems in… Armenian, Hebrew, etc.
- A memorial house;
- Modern theatre with an actor, who recites from my verses;
- Publish from my writings in English (with errors, like those made by immigrants who don't have a good command of the language (example: leave the "Declaration" as it was initially written, with typos);
- Theatre play: the dictator lectures with the gun in his hand, pointing it to the public (in the final he fires a cannon which is pointed to the public spectator with a boom and smoke); his discourse at the Party's Congress intertwined with a zoological study (I'd say that comrade Bulă, who was in attendance, listens with one ear the discourse and with one eye reads a book….)
  "Respected Colleagues,
  I want to address a worm salute to the whole bovine people who increased its buttock production."

- In theatre the coercion apparatus: a screwing vice which compresses your head; also a house that becomes smaller;
- Theatre (one act): the personages are forbidden to move, they have to stay still in incommode bizarre positions (which would suggest the will of movement) [in "Citadela imobilităţii", by H. Lovinescu];
- To ask some personalities to write the post-faces for your books;
- Theatre: Personages who are reclined, leaning in front, to suggest the obedience;
- Theatre: Insert in my dramas my (anti ~) poems dialogued as very short plays (in a ¼ of an act, 1/100 of an act, etc.); circular opera, confusion, malleability between genus, interpenetration (see first letter from 10/15/1989 to André Camp regarding "the poems-theatre");
- "Epistolarul" and "Jurnalul" to have at the end an index of proper names which appeared in the respective book;
- A book of translations (from French or English) plus a short bibliography of the poets from which I translated; "From favored poets" – translations";
- A collection of aphorisms, ideas, expressions, proverbs (= publish this notebook as a book of ideas, leave spaces between ideas, and grouped them by themes, small

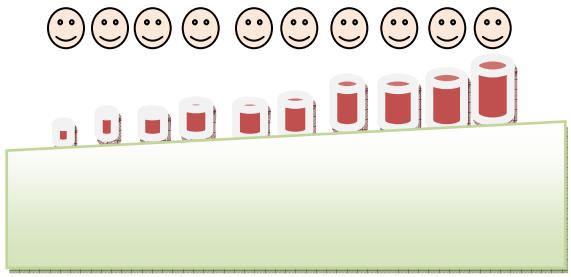
capitols, don't put those that have been used): "Metaphorida"; also make publicity to previously published books;

- Idea: one character has a discourse to a couple of empty chairs (Ionesco used it);
- To write a catalogue of all my manuscripts, as a table with title, number of pages, language, number of copies, format, typed, when it was written, literary genus;

- In a book to write:
  - the list of author's other publications;
  - The author's photo;
  - The author's biography;
  - A short comment on the back cover;
  - Preface;
  - Post face;

- Publish in exile magazines or other (American, etc.) journals sale ads for your books (check at the libraries which are the magazines who host such announcements);
- To be in the "Who's Who…" you must be recommended by someone who's in your domain and is a member of Who's Who [but this is not big deal!];

- Theatre: a long, tilted, trapezoidal in form stage, on which the biggest boss with a large glass in front of him, followed by others, in descending power, with glasses smaller in size according with their sub-power:



- The cultural marketing system;
- Create a large roman (1,000-2,000 pages), realist (like Tolstoy), with traditions, language, sex, colorful, crimes, police, etc. For the projected roman to ask George Banu for a preface (or M. Lovinescu);
- To publish a volume of short prose in post-modern style;
- At already published books to add on their covers a photo, biographical data, a list of other published books, magazines where I've contributed, etc.;
- Create an exposition of photographs [I must select a specific theme];
- Sculpture: daily objects (eventually deformed) united, tight together, overlapped [of fruit peels, fabric, strings, drawings, papers, paintings (Joseph Boyd)];
- Create posters in French and English with my theatre pieces played around the globe;

- Create pages with my poetry on a side and on the other side with letters (or post cards);
- Make some nice photos (for ads) like the Arizona cowboy, in various positions and costumes, etc.
- Types of literature done in Occident: sex, humoristic, police, violence; nobody reads poetry;
- Through the State Patrimony I could get my (non political, I think) manuscripts confiscated by the secret police;
- The translations cost very much, so better translate myself;
- The political literary works have to be with a lot of tension, with references to a personage or incident of a great popularity;
- It counts also the number of titles that an author produced;
- A book with analyses (sociology): send a circular letter along with a form to be filled out (with various questions) to the editorial staff of various magazines or personalities (their c. v.); write a preface in which I explain my request and the scope of this survey, etc. [in the style of "Anquéte après de 250 revues littéraires / Poésie"];
- Publish the correspondence in the original form in French, English, Spanish, Portuguese, that would reflect my level of (non!)knowledge of these languages at the time when they have been written;
- In Israel teachers have small salaries, but with the private tutorials that they make, their earnings are substantial;

- Be very active, and keep busy;

- *Tudor Vianu received 2,500 letters (editors selected and published only ¼ of them);*

- Biographers also study author's culture (what he read, what museums visited, expositions he saw, what countries he went to);
- This result is now known as X's rule, in honor of the Swiss geometer X;
- You can use supercomputers;
- Tendency of the sensational;
- The art of provocation;
- Keep pace with fast changes;
- Update your knowledge;
- Learn how to learn;
- The combination of information;
- To generate theories: theory $\Rightarrow$ practice $\Rightarrow$ theory $\Rightarrow$ practice;
- To know where to look up for a certain information;
- The society is in continuous change;
- The politics is the most callously job;
- To have your lobbyists that will lobby for you (in the key places);
- Propaganda for your own scientific work;

- Postal stamps with your photo, for your anniversaries, date of birth, or for a book or theory, etc.;
- One glory brings with it another glory;
- Someone to write your biography for the History of Science;
- You must have an innate courage to be able to fight continuously;
- Be decisive, and good organizer;
- Don't let your mouth talk without you;
- The English don't have principles – friends or enemies – only interest;
- Demolish values to build your pedestal;
- Intellectual borrowing;
- Proper solutions;
- Political power;
- Influence power over others;
- Conquering the mass media;
- Provocateur of crises;
- Informational war;
- To be able to see what's the direction (in culture);
- To influence your readers taste;

"How to get publicity" by William Parkhurst, 1985:

- Imagine that you're interviewed, be prepared to answer to critique questions (for radio, TV):
    - Find the right angle, such that your nose doesn't look too big;
    - Be shaved;
    - Dress in function of the imagine that you want to project;
    - Dental esthetic;
    - Make up for TV apparitions;
    - Well combed;
- Publication means:
    - Work;
    - Perseverance;
    - Time;
    - The publicity doesn't make you famous;
- The publicity cannot be made totally by yourself, you need help:
    - Free media exposure;
    - Advertising = spending money for public exposure;
- Public relations = publicity by speech writing, policy statements; preparations for journalists' questions; syndications of prepared articles, broadcast interviews;
- You must become expert in communications or public relations;
- To have something interesting to disclose;
- To gain experience in public speaking;
- To prepare your discourse:

        - Select a goal to be attained in your speech;
        - Be realistic;
        - Be specific;
        - To match your personality;
        - To match the public auditor;
    - You must count on:
      Who are you in your communication?
      Who are the beneficiaries of your communication?
      What they can learn from you;
      Why do you do what you do?
      Why did you decide to make this public?
    - Release = a summary of a project written in a journalistic format (printed or broadcasted);
    - Put a short biography that will be in the book's line (about 10 lines);
    - For Release:
      "For immediate release";
      For further information contact: (at the end);
      Give a title (headline) [the essence of the article];
      Put in paragraphs;
      Leave edges;
      Leave three empty spaces at the end of the page;
      Write two pages.
- You can create also a post card for Release;
- A long biography to contain two pages [since people don't read];
- Write a Cover Letter: explaining why you want to be interviewed; short (= a page), with paragraphs; many times it's good that someone else help you [you can use a pseudonym as well, without anyone knowing];
- You must show that:
    - Why your book is necessary;
    - What this book gives us in comparison with others of the same kind;
    - Who would benefit in the first place;
    - What would be its future.
- You can hire a professional photograph to make you artistic photos; the photos are very important;
- To start the publicity you must follow a specific plan:
      Locally;
      Regional;
      National;
    - First you try in your local zone with the media;
    - Look for reference material from your Library;
    - You must be as someone who you admire;
    - Don't be timid: be focused, eye contact; don't be vague;
    - Show humor, sweetens;
    - If a reviewer comes to visit, give him something to see;

- Connect your book to an event;
- You may get some negative publicity (an attorney can defend you). The best defense is the attack (as in soccer games);
- If you start a publicity tour: New York, Los Angeles, Chicago (the most important cities), it is advisable that you consult a professional publicity firm. You can hire a free-lance publicist;
- Do not take into account the insults, the malice, the indifference;
- You should go to cities where you know that people want you, not at random;
- There are stations or publications that offer telephone interviews;
- Teleconference: there are electronic interviews;
- Many newspapers and magazines publish readers' letters;
- Send invitations to participate to conferences;
- There are pre-interviews (some by phone) at the TV:
  "Today", NBC, 30 Rockefeller Plaza, New York, NY 10020;
  "Sixty Minutes", CBS, 524 West 57th St., New York, NY 10019. (write a letter, invent a small story);
  "Donahue", 630 North McClug Court Chicago, IL 60611.
  There also is a local filial for each station, where you can call;
  "People", 1271 Ave. of the Americans, New York, NY 10020;
  "Newsweek", column: "My Turn", 444 Madison Ave., New York, NY 10020;

  "Publicity for books and authors" by Peggy Glenn, 1985;

- To a reviewer you must send a copy of prior review provided to you plus the new book ;
- The public imagines you as the person who's photo is on the book cover, and assumes that you look like that forever, that's why the photo should be very well artistically done;
- You must thank for the review (through a letter);
- The visits at the magazines' redactions;
- You must form reputation and credibility: Who are you and why do you have a right to write this book? To have the credentials, to become an expert in the domain - and you must write this on the cover book;
- In an interview you must often repeat the title of your book, especially in the first or in the second phrase;
- A good graphic of the cover book, could sell the book;
- It is necessary to show to the reader the advantage of reading/buying this book;
- The publicity can fix the image of your book in the mind of the public;
- An U.S. writer earns in average $5,000/year! Only 10% of the authors earn more than $45,000/year! Only 5% of authors earn more than $80,000/year.
- Publishers Weekly review more than one book of a small publisher;
- Baker & Taylor buys books from hundreds of small publishers;
- Create many contacts;

- For press release (1 page) answer to the following:
  Who has written;
  What is the main message;
  When is the author available;
  Where was the book done;
  How was it accomplished (background, story);
  Who cares;
  - Answer to critics;
  - The author's biography should be less than two pages, with many information, leave aside the decorations, prizes, could be interesting a short history;
  - Show what is different in your book versus others, and why yours is better;
  - The book could be presented at the: news, information, or entertainment;
  - You could contact the radio and television by telephone (first the local stations);
  - To read the specialty magazines in your domains;
  - Be creative, inventive in publicity, in book presentation, persistent;
  - To cultivate the contacts;
  - A professional book or author publicist can help you;
  - Know your limitations;
  - If you have descendents (antecedents) in your genealogy they pay attention to you (and they review you);
  - Reviews: 61% men between 30-50 years of age, 80% with college degrees, 50% with degrees in journalism, and 30% with degrees in English;
  - Be respectful if you want to be respected;
  - You can pay a freelance writer who can write (and publish?) a review at the newspaper where he is a collaborator;
  - The poets can read their poems in a bookstore or in a small theatre group;
  - A travel agent can arrange for you an autograph session/lecture;
  - Have a bright voice at the interview;
  - Keep a diary when you travel for an interview;

"The unabashed self-promoter's guide" by Dr. Jeffrey Lant, 1983;

  - When you make the phone call you can use another name, or someone else to use your name (who talks English without accent);
  - To build up a network of promoters and to maintain it;
  - Mobile University (Online University);

"The self-publishing manual" by Dan Poynter, 1989:

- To write articles about yourself and send them to magazines (!);
- To send reviews already done by yourself (!);
- Send copies of anterior reviews;
- Write on the book backcover copies from reviews;

- Create a logo [specific symbol of your printing house];
- Change the name of the company;
- Add "Printed in the United States of America";
- Publicity (News) is free, advertising (self-serving) is not free;
- You can say that your book is a best seller in avant-garde poetry;
- Codification of the address:
    - Scientific Department, suite 415
    - Avant-garde Department, suite 327;
- For reviews:
    Send cover letter;
    Reply card (SASE);
    A photography of the book;
    Prior sample reviews;
    Queries (ask if he/she wants to review the book, and then you send the book);
- For the published books you can mention that you sold thousands of exemplars in other countries.

3

NON ROMAN

3.1. TOTAL ANTI-ROMAN

- Without space, without time, without psychology;
- Without personages and without action;
- Multiple styles, without an intrigue;
- Invented localities and personages' names (upon their sound);
- The reader is a personage;
- The author becomes a personage;
- A personage could become the author;
- Quotations and expressions from various languages (of small or large circulation);
  - Invented words and expressions;
- Popular and familiar expressions;
- Grotesque, fantastic, real, comic, tragic;
- Copy quotations from:
  - books;
  - newspapers,
  - adds,
  - publicity,
  - quotidian language.
- Strange; without beginning, without end;
- Insert:
  - White pages (numbered)
  - Pages with poetry;
  - Pages with theatre;
  - Pages with essay;
  - Pages from the personal journal; from epistles.
- Some pages of publicity; copy a page from the journal;
- Write a dream;
- Write a scrabbled page;
- Bizarre figures of people of objects (grotesque);

- Punctuation?
- Graphic?
- The number of pages? (approx. 500?);
- The personages change their appearances and their characters;
- Demystification;
- Failure, shock;
- Nihilism;
- Contradictions;

- **Novel's Styles**:
  - Aventure,
  - Police,
  - Baroque;
- The abnormal;
- Decadent;
- Pages on which I can insert:
  - drawings,
  - bizarre arrows ("Follow the arrow");
- Author intervention;
- To parody something (other roman, etc.);
- Deformed language;
- Destiny (personification in something);
- Several novels in just one (story in a story);
- Contradiction between what the instinct dictated to a person to do and what he decided to do (due to habit and moral reasons);

- **Insert in a novel**:
  - Mathematics pages,
  - Astronomy,
  - Physics,
  - Biology,
  - Music,
  - Geography,
  - Pages in French, English, German (Babel tower);
  - A whole poetry,
  - Theatre scenes;
  - Linguistic,
  - Geology,
  - Sport pages;
  - Copied pages from newspapers and magazines;

- Write at a certain moment a nonsense page (a dialogue between other personages);
- Cacophony;

- A graphed-prose (of signs, lines) page;

- *To bore the public, I will explain at the blackboard a research work in mathematics. Hoping that the mathematicians present here in the audience will not be able to follow the logical rationaility.*
  I will explain that these paradoxes are false, and therefore to be paradoxist it is not a paradox. In other words the paradoxes are not paradoxes, but be careful your tongue may stumble.
  [And place a math article into a literary text for a… multi-space novel!]

- Dialog between mutes and deaf (-- use 'body language');
- Objects that talk and people who look as objects;
- Ridicule the author, laugh at the reader;
- Automatism (introduce my works already inter-related: about linguistic, poetry, theatre, prose, mathematics, graphic/rebus);
- Produce graphs on many pages, even above the text;
- Personages could be: God, Destiny, Variable X, ABC Conjecture, Lemma 3;
- Other personages: famous writers (or scientists) from various domains (therefore not those contemporaneous) who talk amongst them;
- The author talks to a personage, to the reader (like a producer from the back stage);
- Include: my prose: ("Gioni", "Geamantanul vernil") + ("Leitmotiv", "Speranțe") + ("Diploma", "Femeia şi trenul", "Glume Olteneşti", "Bancuri");
- Breakage in rhythm and rime;
- Texts in bird language (Asturias);
- Writing with capitals or small letters in the middle of the texts or at the end / beginning of the word;
- A story title called just "TITLE" (The Total Antinovel);
- The verbs to be at various tenses (pages with verbs at present, then imperfect, simple perfect, conditional, imperative, conjunctive);
- Brake the lines for shocking the reader (Ion Caraion's "Interogarea magilor" style);
- Writings in the style of "Telegram" (Caragiale), psychological kind;
- Style record-player broken : "A fost odată A fost A fost odată ca niciodată A fost odată A fost odată …" [Once upon the time Once upon Once upon the Once upon the time …];
- Contestation of something;
- Meta-text (= text about text, text for understanding a text);
- Mottos through the book (A. Gide);
- Quotations and distorted quotations;
- Many schemes in the book;
- Words which are concatenated amongst them;
- Words that can be separated in syllables, which are written thicker (or thinner), using capital letters, and different characters;

- Dialogues which intersect ("Rhinoceros" style, by Ionesco);
- Interposed and commented texts as somebody did:

> *"La pașa vine un arab*
> [Vechea problemă a emigrației]
> *Cu ochii …triști…*
> [Consecințele consumului de alcool]
> ……"

- Comments to the texts written by others;
  - Analogue comments on the text written by me {the text gets (auto)commented/commanded};
- A literary Mosaic (?)
- Jokes: "Before reading this book, please put a stone in your mouth" (!);
- Leave to the reader to resolve certain problems (as the crosswords); the author intervenes in the text and says: "Guess who the criminal is?" (Gh. Păun);
- Structured? (Without structure!)
- Personage's names invented (say "Mr. Pp"), similarly for localities;
- Spectacular, unusual, fantastic;
- Intentional errors of grammar, orthographic, lexical, etc.;
- At a certain moment a personage says:

> *"Dear readers, I respectfully salute you, but now I have to withdraw myself from this book. It is ugly and boring…Good bye!"*

- A personage dies, but later he wakes up and says that the author didn't kill him well enough (addressing this to the readers);
- The author: "Let's hope that X will do…, but look yourself, X doesn't…;
- The author addresses to a personage: *"X, go and apologize to Y" (X, Y are personages);*
- Is it possible poetry in poetry?;
- Is it possible journal in journal in journal?
- Is it possible roman in roman in roman?
- The author analyses (makes comments on) the personages in the book;
- A personage asks permission to the author to enter the book (or action, or story);

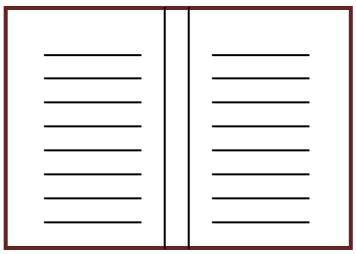
"Mr. Author, is it possible to be born faster? I'm losing my patience. My poor mother feels sick because of me. Please, could you? Is very unpleasant here because it is dark and toxic. Please start the birth process faster!"

- - "Oh my God, how many shocking lines recites X! [who is a personage]. *Go away, please!* (tells the author to him);
  - *"I don't want*, answers X". [Conversation between the author and the personage];
- - "*Pardon me, dear readers; I forgot to tell you about…"*

- *-"You, the lady with décolletage, please be quiet, don't comment loudly, what you don't like from my roman."*
  -"You didn't understand well the action, dear literary critic, put on the horse's eye glasses (or those of the mare's)."
  - "Go on your way, you, criminal. Don't try to influence others!"
  - "I told X [personage] *to take a walk in the evening".*

- Put a chapter of 10-20 pages from a story A, then another from a story B (continuation) etc., without any connection between their personages nor their actions;
- *-"Excuse me, please, I forgot to introduce X* (=a personage) *and he left without pants."*
  - "Hey, you, X comeback and get your pants!"
- An enigma in a story which will be resolved by the readers;
- Make "centos";
- After writing the text, redo it to: substitute some terms by neologisms (use the Dictionary of synonyms and antinomies), avoid too many repetitions (if it is not deliberately) of some terms;
  Work on some expressions (transform some, change the meaning);
- Introduce a couple of pages with musical staves (taken from musical texts, or from my originals, for example:
  - *"E tare greu și zbuciumat*
    Să fii străin însingurat, însingurat…"
    [*"It is so hard and tenser*
    To be friendless stranger, stranger…"],
  - drawings (paintings),
  - photos of personages' houses,
  - photos of cars between texts (not on separate pages) to organically harmonize with the text;
  - problems of chemistry, mathematics, anatomy, physics;

- Other pages in a bilingual edition (the page divided in two columns, bilingual novel)



- Photos of sculptures and people's portraits as being the personages of the book;
- Write on pages vertically, like in the calligraphies of Apollinaire;

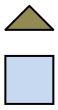
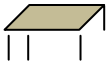
- **Use:**

    - impressionist pages,
    - super realist pages,
    - realist pages,
    - naturalist pages,
    - pornographic pages.
- **Introduce:**
    - fantastic,
    - mystique,
    - religious,
    - reportage,
    - memoriam,
    - journal,
    - lyric,
    - epic;

- 10-20 pages of the roman to be in verses;
- Imitate the style of a specific époque, books (with the help of those respective books from the libraries, old books, sec. XV, XVI, etc. even older);
- Judicial, medical, biological, scientific, historic, geographic, agricultural, industrial, journalistic, radio, TV, theatric, banal, pleonastic, bombastic styles;
- Pages in which I write:
    - Only one line;
    - On others only two lines;
    - Others half page empty, etc.;
- A book that would provoke scandal;
- Offending some classics;
- Medical, culinary recipes;
- Write pages in which some lines are completely cut,
    - others are partially or totally visible,
    - new words are added, or
    - cut some words and write others over those cut,
    - Erased, scribbled words (like in a manuscript);
- Paraphrases;
- Many references to a lot of personalities from many domains (taken from the Universal Encyclopedia or from the Larousse or Robert or Webster dictionaries); Create phrases on whole pages with the titles of those references (in general) written with small letters (rebus style) in contexts that ridicules those works;
- Compose "arithmographs",
    - logogriphs,
    - bi-verbs,
    - tri-verbs,
    - literary book covers (even on an inside cover ?);
    - business cards (with rebus);

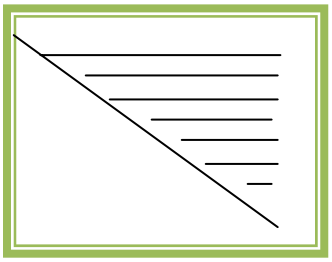
- Put even a complete rebus with definitions (not resolved);
- Jokes, jinks, wisecracks;
- Epigrams;
- Personages' caricatures (viewed by another personage, author, reader, etc.);

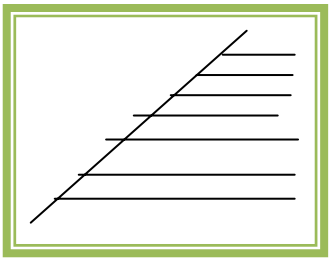
- Write with *drawings*:

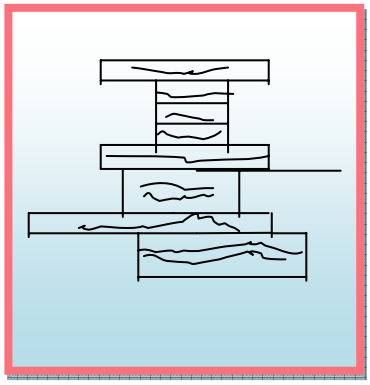
"John entered in the  *and sits at the*  *"*

- Some pages with fancy writing as on the greetings cards: cut a small piece from a page (it can be a frame/border, a drawing of a heart, square) and on the next page we write only on these decoupages;
- On 4-8-16 pages in the novel: effectively present a newspaper (a magazine: "Paradoxism") which would be read by the personage Y: (Y reads the magazine "Paradoxism"; and I describe this magazine which is written on two-three columns, with illustrations, etc. everything just as a real magazine);
- Another personage publishes a volume of poetry (40-50 pages), and I insert the whole volume, inclusive its covers: (Books in Book, or Book of Books),
    - Separately on a page, the contents and the back cover;
- A personage publishes some novels in a volume, which I shall insert (as I did with the volume of poetry);
- Present the electric diagram (technical, electronic) of an apparatus used by a personage from the book and describe its parts, how it functions (a couple of pages) with arrows (like in any technical journal);
- Present even a whole roman (approximately 100 pages), which will intersect somehow with the host book (personages, action);
- A CENTO from the American (or French or Spanish) poets;
- Approximately 10 pages only with drawings;
- Published as pages some Xerox copies (made by a personage);
- The page numbers placed some up, and some down; or some to the right of the page, some to the left, others centered;
- Present a family album (colored photocopies);
- Insert the synopsis from my notebooks (literary and mathematics);
- May be my Morocco journal to be included in a novel (?)
- Whole advertising pages inserted in context with meaning (connotation);
- Leitmotifs on several full pages, in which is repeated a theme [with quips, maxims, quotations) or several themes;
- After 30-50 pages repeat some 4-5 that you wrote before;
- INTERVIEW style taken by the author to one personage or to a reader;
- Reproductions of telegrams, letters (with the date, etc.);
- Publicist style;

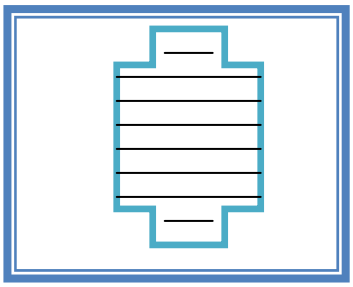
- The display of the lines on the page to be different:







Or to take the contour of various forms:



- Write a soccer classification (sportive chronicle), direct transmission commentaries;
- Write some accounting tables;

- Inventories;
- Copy a receipt (from a shoe's repairer);
- In English (or in French or in Spanish) write in the International Phonetic Alphabet a whole volume of poetry (or at least a cycle);
- Intentional plagiarism of few pages from a writer X, as follows:
    - X says …….; then
    - X again says…

- Someone gets out from the TV screen (and enters into the radio);
- Place the photo of an entire announcement of a spectacle in the book;
- Insert author's footnotes regarding the personages (X made an error, Y acted good in that situation); (make an analysis of this roman in this roman);
- Invectives;
- Inter textual;
- Non-grammar;
- Describe very banal, quotidian, ordinary scenes (example: some people are in the train station waiting for the train);
- No concordance between verbs (description using the past about the future, or vice-versa);
- Mythology brought in modern times (des-mythology);
- Insert works about mathematical linguistic (Florentin's laws/clichés/homonyms/proverbs/definitions. Etc.);
- Childish, puerile style;
- Style of a stammering man (with consequences);
- Parody of military style;
- Write a complain (appeal): "*Tov. Director, …"* [Cam. Director, …];
- Structural chaotic;
- Paradoxical;
- Menus;
- Lists of prices;
- Meteorological bulletin;
- Sport chronicle;
- Write the common words uncommonly: (ex: kuţit, questie, wase, zyle, tzigan, sharpe, quiloţi, chara de albine, krte);
- Object (animal, etc.) invented (made up); example: "citograurul" from a story of someone;
- Start with o Postface (!) *("I found from X's manuscript only this postface");*
- Present some medical tests (X-rays, etc.);

- Insert photos cut from magazines;
- Whole pages with only lines and dots (Al. Odobescu), or with rectangles, circle, triangles, etc.;
- ALL VERBS USED AT FUTURE TENSE: It will be one time like any other time, because if it will not be, we will not tell it;
- The book divided in chapters (parts, paragraphs, …); chapter of 1 line, chapter of 2 lines, of zero lines, of a poem only, etc.;
- Write whole pages:
    - upside down,
    - on its width,
    - oblique;
- The pages with humor to alternate with the frightening ones;
- References to writers, scientists;
- Pages written at the first person, others at the second, others at the third;
- Must write about your editor, your book stores;
- Discussions with God, trees, women, books;
- Imagine a theatre hall where the author reads from his book, and readers listen, interrupt, post questions;
- Write a couple of pages from the dictionary (with spiritual definitions, rebus style);
- Pages of detailed botanical descriptions of a plant; of zoology, anatomy, physics; of history, geography (the presentation of the place of the action), of geometrical figures, engineered (electrical installations);
- Pages written with diacritics (to the poems that I already wrote);

- "*And X hit him on his shoulder with an* *then with a*
  *"But X saw green ****, and other colors ";*

- Compared literature (discuss about other writers, analyses; make parallels between them);
- Compare my personages with those of other authors;
- *"Who doesn't believe me can check it out, or even ask X* (= a personage) *personally*;
- Meta-roman (= roman about the making of a roman);
- Write propositions (not being a title) in which each word starts with a capital letter:

  "Acesta Este Necazul Meu Cel Mare Şi Vă Rog…"
  [This Is My Worst Trouble And I Please You…]

- Each word ends with a capital letter:

  "acestA estE necazuL meU ceL miC";
  [thiS iS mY littlE troublE]

- Each word has in it a capital letter:

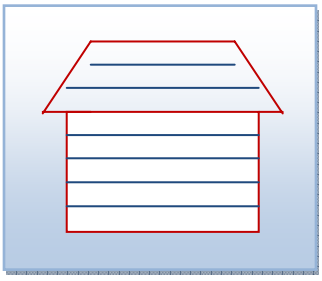
"acEsta esTe necAzul mEu cEl mIc";
[tHis iS My liTtle troUble]

- Whole pages with aphorisms (copied from my notebook of poetical metaphors;
- Write a chapter like a scientific article (synopsis, theorem, proof, lemma, applications, references, synopsis in other languages);
- Many, many names of
    - authors,
    - personages,
    - politicians,
    - historic places,
    - known titles,
    - quotations,
    - allusions,
    - parodies,
    - religions,
    - astronomy,
    - the methodology of writing a roman,
    - exotic gods,
    - famous actors,
    - soccer players,
    - professors;
- Create a system of axioms, and the operators on them, and then create from this point of view literature;
    - Literature created by the computer;
    - Pages that have aspect of listings, stripes of paper, magnetic stripes, display;
- End through QVOD ERAT DEMONSTRANDUM;
- Sudden changes in the action: from jokes to dramatic, from the tragic actions to comic;
- At a certain moment, the time goes backwards: the clock, rejuvenation, dead raised from their graves, others re-enter in their mother's belly, and disappear; (anti-chronology).
- Swearing;
- Carols;
- Folk;
- Pages written in capital letters;
- Handwritten pages (chapter called "manuscript");
- Invent names of authors of certain nationalities, and attribute to them (imaginary) writings which will be 'cited' (inducing in "error" the so-called "elitists"!);
- Write like a child of the first (or 2nd, etc.) grade only with a letter, with syllables, only one word, only a proposition (repeated for tenths of times);
- Copy a university course;
- Copy a story 2-3 times (at various intervals), given different versions;

- To mention the names of all my friends, colleagues, relatives, people from the village, ordinary acquaintances;
- At a certain point a personage tells a story (for a couple of tenth pages which will go along with the book's action; then another one interferes);
- Lyric definitions (aphorisms) (crossword style);
- Propose a problem to the reader (an enigma);
- Some pages cut in half, others broken 1/3 off, others cut in zigzag, others oblique, (mentioning that that's all it has been found from it);
- Random numbering of the pages (5, 7, 6, 8, 9, 17, 16, 15, 14, 13, 12, 11, 10; or 4, 5, 5bis, 6, 6bis, 7, 7bis, 8; etc.;
- Author's notes very long (3/4 or ½ page);
- The prompters indicate to personages the lines that follow (or what they have to do on the stage during the play); as prompter = the author, the reader, another personage from the book;
- Insert P. S. in the text;
- "X was taking an exam at geography, and didn't write anything. All six pages were left empty" (and I will leave 6 empty pages);
- The name of personages made from just one letter or as long as a whole line;
- Enumerations;
- Rejoinders written in parenthesis (as marked to be erased); (ask the readers to erase some of the rejoinders from the book);

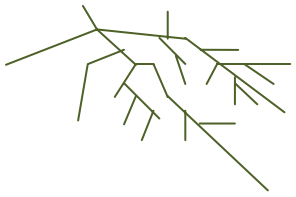
- *- "And now I'm going to wed X with someone. Who should I find for him, madam Y or Miss Z ?" (…)*
- *- "In this chapter I have to kill Z with an axe. He doesn't know anything: please, don't tell him."*

- At a certain moment a reader slides a knife through the book ready to wound the personages;
- Write in various shapes on a page, etc.



- Make drawings over the written page;
- The author asks the reader *"If you saw X* (a personage), *call him, please. I'm looking for him for an hour because the (act) chapter 3 starts and he needs to enter the stage";*
- Contrary declarations in text;

- Words of the form: P-P-L-R A-MY [= Popular Army];
- Corrupted words and names;
- The action to take place in the future, then jump in the past (talk at the present time); jump from a place to another (fast transitions à la Joyce);
- Underlined words;
- Constructions of parallel contradictory actions;
- Ellipse;
- Mixture of styles, changes of the words in a proposition (like *"Walking on the fence, on road I hold"*);
- The parody of the rhetoric figures, parodies of philosophies;
- Judicially style: Article 1, … Article 2, …, etc. Publish a dossier: certificate that the personage is the employee of a certain company; train ticket (copied exactly), etc.;
- The personages make comments on the author's art;
- Parody of the traditional roman;
- Provide a dictionary of invented words (arla, berdo, iptu, crucru) and then construct propositions with them – a couple of pages;
- Parody of the prolet-cultism;
- Objective time + artistic time, switch them around;
- Diagrams in the narration (= detour from the topic, in a such way that we'll reach a contradiction of what was said at the beginning, or say nothing);
- Branching:



- Write in the "Argonaut" language;
- Epopee (afterwards parody);
- Roman STRUCTURE? (connection with algebraic structures);
- Polemics with:
    - my literary critics,
    - with myself,
    - with my personages,
    - with the "readers who read me or not";
- Irrationalism;
- At the beginning of a chapter 'n' insert a synopsis of the previous chapter, 'n-1';
- A description of the description itself;
- Do a literary analysis;
- WITHOUT TITLE (on the first cover and on the first page we'll write only my name, the printing house, City, Year); or title called "Without Title";

I'm sending my ante-book entitled: " ", read it swiftly, although is trite,
[Citiți-o pe nerăsuflate deși este răsuflată];

- The author becomes a personage of his work;
- Fragments, synopsis, sometimes exaggerated explanations of something very banal;
- Metaphysics, meta-poesy;
- In a sequence, the professor gives a lecture at the blackboard (insert a couple of scientific pages in the prose);
- Start some stories and then let them unfinished, in key moments; reader should continue…;
- MOSAIC UNIT (as structure);
- Parody of heroism (mocking the heroes);
- Personages of a certain character to act in an opposite mode (contrary) to this character (= contradiction); take personages from other books and introduce them here;
- Denigration of literature, dour attacks against it;
- Ridicule, absurd;
- Write small chapters in Parnassian style, others in constructivist, cubism, futurism, naturalism (…);
- Write chapbook with ode, hymns, poems in prose, sonata, satire, epigrams, (…);
- The book will start directly with chapter five ("That's all that could be found");
- Place the contents somewhere in the middle of the book;
- Have an index of names (personages, localities, etc.) also towards the middle of the book;
- "*This is the subject of the book:…", "Look, these are the non important personages"* and bow as on the stage, and the public applauds;
- Introduce technical, scientific, rare notions in the ultra modern poetry;
- Telegram style: *"Go fast Stop do not stop Stop, don't be a hitchhiker Stop*"
- Grammar errors: *("Ceai făcut?"), "Casă merg");* [Its the country and it's great forest that count -- adaptation]
- Write words in Morse's alphabet;
- Use coding, like in programming, use formal languages;
- Insert (folk, popular song) refrains after ½ page;
- The author said at a certain moment:

"What X did later? I don't know either. You, reader, should continue the roman."
"What is that Papacy?" I don't know either. But I make that I know."

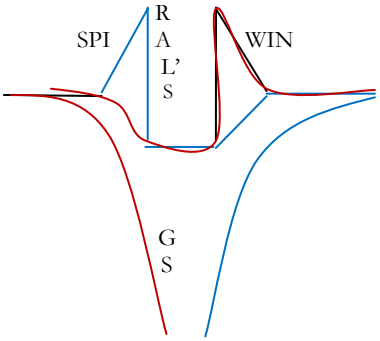
- Insert even some pages of manuscript (scribbling, cuts, in various ways) from my dossier "Junk";
- Extract from real documents (ID, certificate of birth, marriage, etc.);
- Anti romantic, repugnant non moral, brutal;
- A story interpreted vice-versa (Joyce's "Ulysses" style);

- Violence + kindness;
- Parodies of (auto-)biographies?
- Start the book just from the first (or second) frontcover;
- Finish on the backcover (or before it, i. e. on the third cover);
- Insert references to the book (as for a scientific book): a couple of pages of titles (some of them being invented, imaginary authors + known titles, or vice-versa); Present a synopsis of the story, then a synopsis of the synopsis;
- Write a story in scientific style: theorem, lemma, corollary, proofs, applications;
- At the end of a chapter write: IT WILL FOLLOW UP WHEN IT WANTS;
- Movie: only people with masks;

- *"Come on, read faster, because I want to go to the toilet, said Wilde. I have diarrhea. X, rush to finish …* (the name of the book)*". In the end, the reader has himself diarrhea, and he did it on his pants because the toilet was occupied by Wilde Oscar."*

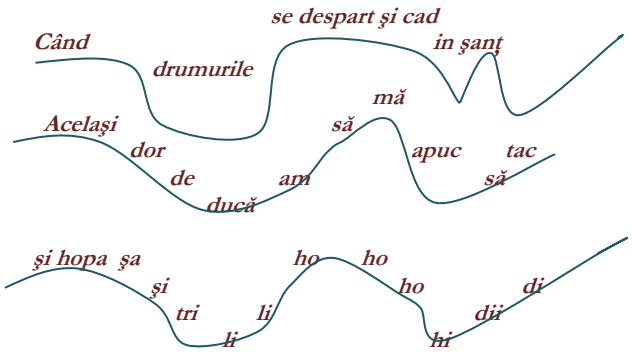
- Writing in Adrian Rogoz's style:

SPIRAL'S WINGS



That is, the text can be read in two directions: the blue line (one direction) + the red line (another direction). The figure is symmetric (graphically and from literal point of view);

- Draw a line or many that have a stringy shape and write on them;



- Appolinaire wrote *calligrames*;

- Draw other figures and write on them:

- Meta-literature (= literature about literature);
- TOTAL BOOK: not only ANTIROMAN, anti-literature, anti-poetry, etc. but also ANTI-BOOK.
  The place of the books has been taken by the tapes, videotapes, TV, radio, movies, theatre, spectacles, disks, etc., in other words: Mass Media.
  To write something about supporting the book printing … .
- The end: leave a couple of empty pages so the reader will write his impressions about the book (and eventual to continue (write his end of) the book;
  Or leave empty pages in the middle of the book for the same purpose, and later saying that he read it so fast and he went over the empty pages and didn't write anything;
- Someone puts an ad in the newspaper that he has a room for rent. When he read the newspaper, he went to rent the room for which he put the ad, forgetting that was he who put the ad;
- Invented words;
- Cut photos, writings, ads from newspapers and glue them on the book's manuscript;
- Gen "Exercises de style" (the same action but described in different forms, by different people);
- BEGINNING: *"I beg you, because you entered in the action of this book:*

A banner on the book.
I beg you don't smoke in any shape and form, and don't interpret me

Do not interpret this book in the instance; don't try to interpret me in any form or shape;
I beg you do not turn over

Do not turn over me to one or to another, because I believe you're not farmers;
I beg you and I don't beg you

DON'T YELP

Do not yelp about me to my boss and underboss; don't yelp me under pants and above all don't yelp at me; this is the most important thing in human kind and human bad.

"Barren verses in the stupid heads";

- Pleonasms; logical errors, semantics;
- Auto parodies (to write parodies, as the personages would do it);
- Microstructure (structure in structure), macrostructure (structure of structures);
- Atrophies of words, of syntaxes;
- Contradictions;
- Pages written with many usual abbreviations {pt., şamd, etc., a.î (astfel încât),…}[i. e., e. g., a.s.o., …];
- Write "nine" and over 'n' an 'm' as in "mine" (two letters one over the other, such that the word has two meanings) or cross over ~~some words~~;
- Write with more than one color, some words bolded, some written in various colors;
- In a letter display only the envelope; and then say "*For poetical reason we cannot present the letter's content. It's a matter of literary politics"*;
- Write in Romanian but non-phonetically: *"cassa méa a foste chi à loui*";

- *"X dreamed that is somewhere…then that one shoots him. Moreover, in the morning he died. Z says: How do you know (to the author) what he dreamed, if I found him dead?*

- Write with capital letters alternating with small letters, and various fonts, on various pages;
- "*Pătura, fii cuminte!*" (= Blanket, be quiet!);
- Pages with archaisms;
- Pages with neologisms;
- Pages in which the substantives begin with capitals (or key words);
- Martin meets Nomartin (+ with -); contradictory dialog between the two opposites;

3.2. EXPERIMENTAL LITERATURE

- Wrong (erroneous) orthography, invented grammar;
- Generated words and punctuation;
- Glue something in relief (a salt shaker, a small canoe) "*and X jumped in the canoe and started to foolishly go elsewhere"*

Glued on the page

- Deformed words [Quéneau in French: (nrous = trous, uretiennent = ne retiennent, coquillogue = coquillage, d'odthe = d'asthme)];
- Words written on whole lines (as in German) which give the sensation of empty words;
- Courage + fear (in the same time);
- There exist differences between "black" and "black";
- R. Quéneau published a roman under the authorship of Sally Mara (pen name), R. Q. considered himself translator under the pen name of Michael Presle, and later to whom he publishes complete works;
- Reproductions of indecipherable signatures;
- Gen almanac;
- Folded pages;
- Attached a map (Umberto Eco) with much folding;
- X writes to Y: "*Dear Y/ (….) look what Z wrote to me:/ Dear X (…) Look what W wrote to me:/ Dear Z (…) Look what Y wrote to me"* (cycle, letter in letter in letter);
- Write with a color and then over it with another color (writing over writing):

  "Acestea au fost deci
  Şi de aceea nu sunt"
  [Hence they were
  And that's why they are not]

- The idea of Mute Theatre: (two personages read for 20-30 minutes in front of spectators without any sound being produced);
- Animal sacrifice on the stage (killing birds for example) in the modern theatre;
- Write with mathematical symbols:

  - *"X is > than Y in age, and there does not ∃ doubt that he is also more powerful. But ∀ motif, X is avoiding im."*

- Structure in structure (= microstructure): a personage writes a roman and asks himself what structure to use;

- **Detective Roman;**
- The ugliness of the aesthetic;
- Create a new Universe with its conventions (when I say "house" I'll understand "table");
- The order of words in the phrase;
- Change the sense of the phrases;
- Visionaries, demythologize, interjections;
- Proposition without verb (without subject, without preposition, without secondary words, etc.);
- Mysterious; Anti Idea;
- Auto quotation (quote myself in the text!... even in the same book!!);

- *"(The readers will be requested to applaud the following scene, and then to stand in one foot.)"*
  "Every reader should stand upside down to look and see the scene vice-versa:
  "Here the reader can take a break to use the toilet."
  "It seems that my utterance was erroneous";

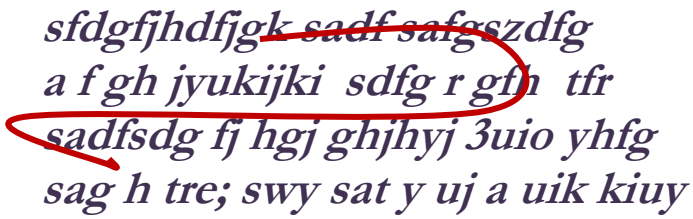
- Collocations which repeats *("pe stada dărâmată la cutremur și înfundată"* = considered as the street's name) ["on the earthquake and dead ended street"];
- *"The chair pulled my leg";*
- Synchronic talk of two personages (Quéneau): "how well he says it (plays) from his Pan's pipe (the soloist), simultaneously said X (and Y), one with admiration (and reticently the other one)";
  "The author asks the reader to be excused, but it is not his fault, because the personages went out of control, talk out of turn, and talk in the same time. It is true that he, himself encouraged some of their attitude, he flattered them once in awhile, and now they show-off as celebrities. He provoked them to say a few words, and now they are unstoppable. He wants to throw them out from this book in the literary critiques' heads."
- Lines written one in top of the others to simulate simultaneous talk (with different colors)

  a a a a a a
  n n n n n n
  or

  aa aaaa aaaaa aaa (blue line)
  nnn nnn nnnn nn…(black line)
  aaa aaaaaaa aaaa
  nnnn nnnnn nnn

(one color gives a text, and the other color gives a different text; therefore two different texts);

- Interview personages from legends (stories, writings) who mix with those from the book;
- Holograph writings of the format of a manuscript in progress;



- A personage X looks at a photography and enters in the photo: runs on the fields, rests, picks some flowers and then comes out from the photo in the room with flowers;
- At a certain point the author dies and the book continues to be written by someone else (personage, reader, another author);

3.3. THE SUPREME, TOTAL ROMAN

- Extraordinary, diverse events;
- Use references in text: "X was nervous (see page 72, line 3 from up)";
- Parallel texts (two independent speeches);
- We could substitute a word by its (lyric) definition (rebus, enigma, etc. style);
- Loud sounds for war and sever; soft sounds for sensibilities, love;
- The articles, prepositions, the connecting words make the speech more difficult;
- Subtitles = will powerfully illuminate the text;
- Script-bureaucratic elements (reproductions of forms, stamps, emblems, logo-types, etc.);
- At the bottom of the page = introduce a new voice (the story is given alternatively by other personages, or by the literary critique, by author's wife or son, etc.);
- Text in text (= a text which refers to another text); (a personage from a text (roman) edits another text);
- Intersection of texts (passing brusque from a text A to another text B); go to page 20…;
- Textual parody (or "pastiche" [= skit]):
    - Ridicule of a well known text A,
    - Imitation of text A, which generates a new text B.

    "A sight a flying saucer – "

- A famous personage (for example from Shakespeare) intervenes amongst real personages (as in "The kid and three goats", by Octav Panciu, from Iaşi);
- Mixture of languages, sounds (full pages written in other languages);
- The negation of well establishes values;
- The destruction of all rules;
- Pages with only noisy onomatopoeia;
- Meta-poetry, meta-prose, etc.;
- A lot of porno-folk, sex, horror;
- Musical, anti-musical;
- The pages written at various spacing intervals (two spaces, one space and a half, others normal, etc.);
    - Various character styles, on the same word, same phrase, same page;
    - The characters are in various colors, depending of the content (hot in red, cold in blue, etc.);
    - Write with white on black pages;
    - Start from the right to left (Arab style);
    - Vertically from top to bottom (Chinese style);

- Writings in **archaic** Romanian **language**:

- *"expresiunile"*
- *"funcţiunile"*
- *"într'adevăr"*
- *"pîne"*
- *"câne"*

- Or Romanian words with English spellings:
  - *"analytice"*
  - *"approximative*

- Copy exactly these indications (as being said by a personage) in this book project;
- Insert an **addenda**;
- Create the index of names (authors), symbols, notions (as in a mathematic or scientific books);
- A frontcover: "Complete AntiWorks of X"; then some empty pages (= the complete bad works of a personage); then the second book cover; etc.;
- Put chemistry formulae, physics equations (with partial derivatives), unintelligible words;
- Amongst the personages could also be well known personages (Sherlock Holmes, The Commissioner Maigret, Mannix); mixed names: Champagne Pierre, Richard Balzac, Kennedy; a mountain could become a personage (Himalaya John, Niagara Ella);
- Simultaneous roman (stories): two-three personages: A, B, C, each starts to say another story:
  - A ….. B……. C……
  - C…… A…… B…..

  Each continues their story as they didn't hear the others.
  After awhile the stories intersect, they have a common personage, they go on separate ways (like "Poèms simultanés", Tzara);
- A personage could be a chair, which squeaks: A talks , the chair squeaks;
- A line in a language L_1 then L_2, L_1, L_2, eventual more languages;
- Foreign invented names (African tribes);
- A couple of unnumbered pages;
- Echoes: "school, chool, hool, ool, ol, l" [= şcoală, coală, oală, ală, lă, ă];
- Auto-despise, reader's offence;
- Montage, decoupage, not serious things;
- Create a method to write (computer, something mechanic, electronic), example: Tzara's decoupage;
- Do not distinguish between:
  - the bad and good;
  - the beautiful from ugly;
  - life from death;

- Insert an Errata page;

- Pages like the court notes;
- Intercalate mathematical signs in the text ($\forall$, $\exists$, $\times$, $\div$, $\sum$, $\surd$, ∞, $\int$, $\neq$, $\equiv$); for example: "The number of his books has been $\times$ three times, then it has been $\div$ in two";
- Provocations, scandals, insults;
- Logic writing:

  Let's consider the propositions:
  P(x): at the university there are enrolled x students;
  Q(y): at the university there are y professors;
  R(x, y): x have their license's work with y;
  $\forall x \in P(x),\ \exists y \in Q(y) : R(x, y)$ *, etc.*

- Abstract personages;
- Incoherent discourse;
- **Theatre**: the personages change their
  - costumes on the stage,
  - makeup on the stage
  - change their roles,

- A play played in another play, the names of the personages are the same as in real life (Tzara: "Mouchoir de Nuages");
- The electricians, the mechanics are all on the stage arranging and fixing the décors when the play starts;
- To show in the theater the:
  - Artificiality,
  - Scenography disorder [a toilet, with smelly fecal around it];
  - Someone urinates on stage,
  - Someone spits on stage,
  - Someone sacrifices a chicken (a Spanish producer),
  - Two people make love;
  - Everything is upside down
  - There is no distinction between the stage and backstage;
  - Dialog between the personages and the actors who represent them (Pirandello, "Six personages en quête d'auteur");

- The action takes place at an asylum, with sinister macabre personages (Zătreni asylum, Romania); horrible, appalling, homosexual (genetic) views;
- X's portrait to be everywhere, even at the toilet;
- Quote some personages which don't exist in that play (foolishly);
- Jump directly to Act II, then to act I, and the final act IV;
- Décor: modern art (metaphysics);
- Photocopies of some of my manuscripts, of newspapers, of magazines, of (real) apparatus (refrigerator, vacuum, car, house) as belonging to the book personages;
- Rebus with images;

- **Paintings**:
  - A piece of fabric glued on the place where it should be a carpet (Matisse);
  - A newspaper glued on a tableau;
  - Leave the canvas empty (an American artist in 1986);

- **Poems-dedications**:
  - To the rubber shoe of the unknown Dr. X;
  - To Miss Y's underwear;
  - To Mr. Z's pants;
  - To my straw heat;
  - Dedications to be parodied: *"For my pen and for Kaki"*;
  - Nonsense dedications: *To the right shoe, To the maroon heat, To the great little John,* etc.;

- Write a poetry cycle with intentional grammar errors (in English), then write it in the International Phonetic Alphabet, and even in French (from the Romanian translations): disaccords: Subject – Verbs, wrong articles, changed genus, changed plural-singular, changed conjugates, forced expressions (mot-a-mot translations in English and French);
- Insert pages full of metaphors;
- Auto-collage, auto-parody (my prior writings, giving them another interpretation, another sense);
- Insert several pages written on plastic (approx. 10), several pages on cardboard, several pages on very thin papers, others on aluminum foil;
- This mosaic must be unified. For each piece a justification must be given about its presence. In addition, the presence of verses, theatre, novel, photos must be given a connecting flow though the personages themselves.

- **Idea**: The author or a personage who reached the age of 50 meets himself when he was 30 years old and when he was 20 years old. All three sit at the table and discuss, analyzing each other's faults.
- The author could get closer to the personage:

  "I'm looking to see how is X doing. I'm getting indiscreetly close and I read a poetry that he's writing. Look, dear readers, … I'm near him, but he doesn't see me, if he knew how close I am, he'd feel very uncomfortable."

- Insert a couple of book covers throughout the book (the personage consults a painter how to do the graphic for his book; therefore, we insert a couple of very nice graphics);
- Or insert other covers (in the middle of the book, saying that there the book should have started);
- Fabulous;
- In the Diary write the dates badly messed up (and give the justification that the pages from the personage's journal have been mixed with others, and in some parts the writing was washed out; then the time runs backwards, the dates go back to inferno, to collapse; astronomic dates (10 December 15,732)).

- **Theatre**: Half an hour the Pampolinn's discourse in which he doesn't say anything, and annoys everyone. He repeats himself, contradicts himself, makes speech errors (in grammar, or using archaisms); {Pampolinn is the main character of my "NonRoman"};
- Elevated culture combined with the common one;
- Have two personages with the same name, a personage without name, other personages with derivative names: *Bulă, Bulică, Buloi, Bulica, Bulănoi, Bulănoaica*;
- Personages as: Atmosphere, Blue, Vaporization; Ride, $\mathcal{E}$, BB, CXMSTF, 12563, Δ, Comma.
- **In theatre**:
    - The actors perform rehearsing, in front of the public, next evening the same spectacle with one difference: two scenes are repeated (but not one after the other, as at Ionesco);
    - Personages who don't talk (Pirandello);
    - A personage who will stay all the time with his back at the public;
    - An invisible personage from whom we hear only his voice
    - A personage from whom we see only his feet that move, but he doesn't talk at all;
    - A personage who is a new-born, or a child of 1 or 2 years old who walks on the stage
    - A personage who talks in other language (Babel Tower)
    - Banal, ridiculous, wrong, citations from Pampolinn on all the walls,
    - Señor Pampolinn.
    - An actor will be seated in the middle of spectators, and during the play he'll rise and talk to the actors from the stage (make believe that he is a spectator).

- **Theatre + pantomime** (scene with deaf-mute people) + ballet which appears:
    - Grotesque:
        - Old women, fat, deformed, ugly making graceless ballet movements,
        - Old men, with big bellies, long beards, bold heads, moving with difficulties.
        - During the play, some cripples fell on stage.
    - + Opera: two-three scenes in which the replicas are sang by the actors accompanied by a symphonic orchestra.

- **Theatre in theatre**:
    - Some personages prepare a theatre play (Duțescu, Pirandello, Bulgakov);
    - Personages:
        - the author,
        - the critics,
        - the public who criticizes the action;
    - The stage is divided in two: the same play takes place twice, on a side of the stage the action is slower that on the other side. It seems like a long echo, from which the spectators should not understand a thing;

- The décors are changed by the technicians during the play in sight of the public.

- **Theatre + film**: the actors get off the stage for 10-15 minutes time in which on a white screen is presented the continuation of the play (the same actors). While the film is rolling the actors re-enter the stage and look at the film, and make comments on their performance, then the play continues.

- **Theatre + theatre**: A small drape rises. Behind it starts the play (the one which I wrote about the peasant) and offends the spectators.

- **Theatre about theatre:** critical impressions, essay, philosophical ideas about theatre and personages**;**
- A personage on the stage does not talk, but has his speech registered on a tape which is played while he stands in front of the public;
- In the play break some actors continue the play's action in the foyer (Pirandello);
- A scene takes place in complete darkness on the stage and plain light in the hall (you could hear only the voices of the actors on stage who are talking about the 100 years of light.
- Amongst personages there will also be a robot, a (talking) chair, sound effects, light effects;
- The actors serve to spectators refreshments;
- "No, I don't regret anything", Edith Piaf;

- **In Roman:** a personage who thinks in his mother's tongue (therefore many lines in this language, alternated with other in the common language);
- Many aphorisms from Latin, old Greek, and Hebrew;
- "Here I met X (= a personage)", therefore this is the way how the author meets (introduces) his personages;
- In the roman the author will comment (characterize) his personages, their actions, what in fact they should do;
- Write the literary critics opinions about the roman in the same roman;
- Quotes (when the roman gets reviewed) of some of the personages, reminding their actions (Thomas Mann , "Muntele vrăjit");

- **Theater and roman**: The author interrogates a personage about another personage; a reader posts, here and there, questions to the author (or to personages);
- Titles of famous opera to make up phrases (on many pages);
- Personages who talk simultaneously;

"The author: "Hurry up Mr. X, you must enter the stage in this page; the readers are waiting for you."
X: "Let me alone!" etc.

- Photo-copied letters, graph-poems, folklore, art, math [send the literary book to Zentralblatt für Mathematik, Referativnyi Zhurnal, etc. to review this mathematics article]; art, linguistics (rebuses, poetics, scientific), bibliography (as for the scientific books, my Moroccan and Romanian diaries, the prose, the novels, the small theatre plays.
- In the major theatre play to place another small theatre play, which is played by another group of actors. The actors from the major play are seated and watch the small play, and applaud the play. On the regular stage there will be set up a smaller stage for the small play.
- Include complete addresses (some real) in the prose;
- Genial idiotism, upside down life (Jarry);
- Forced confusion, extravagant pages;
- Anti-imitations;
- Décor with trees as bed board (Jarry);
- All actors dressed in uniforms (as in China);
- To have also an orchestra which will play at the time of some replicas (Jarry);
- Write a mute story (without words), but with images (hi, hi, hi!);
- On pages 1, 3, 5, 7, 9 … a story. On pages 2, 4, 6, 8, … another story.
- The actors will be wearing smock pots.
- Philosophical interpretations of Pampolinn;
- The situation's paradox;
- First you write the sketches, scenes, acts, then these are sequenced;
- The personages' language should be differentiated;
- A personage to be played by two actors (simultaneous or one following the previous), at a certain moment they start a dispute about who's turn is:

  (Personage) **A → X&Y (X, Y** actors)
  Or two personages played by a single actor: **C&D →Z**

- Interrupt the play (the roman) for advertisements (related to the theme) – as the TV;
- Lyric + epic (Brecht) in theatre: put a long story related to one of the personages (on several pages);
- The actor presents the personage whom he supposed to play without identifying with that personage (Brecht). The actor distances himself from the personage, and then he identifies with him, then again distances, etc.;
- The spectator looks with criticism, objectivity at the play (Brecht);
- Anti-hero (person with moral weakening);
- Personages without names;
- An actor A faces a personage B which he has to play (Pirandello);
- Author-personage-actor-spectator-reader:

- Correlations between them, dialogues;

- To start the roman – firstly with the theatre play (which should be different from Joyce's style), continue then with prose;
- Songs inserted in the play (Brecht);
- The theatre of man's solitude (Arthur Adamov);
- Jean Genet invokes his youth as abandoned, delinquent child. He scolds the contemporary world hypocrisy;
- The things become personages that choke the people [Ionesco: Two mushrooms grow at the bottom of the bed of two married people. The mushrooms grew continuously until there was no room for the married couple, and had to leave the home ("Amédé")];
- Multiple finals (Brecht, "Opera de trei parale");
- Several personages exchange some replicas pointing to what is written on some placards (Brecht);
- On the personages blouses is written their names (or to have a slate on their chest with their names);
- On the stage are arranged several plans, which are alternatively illuminates;
- An unpredicted theme [example: in "Peer Gynt", by Ibsen (Norwegian), the bride is kidnapped];
- A personage ages on stage, while playing: appears in scene young, in the next scene he is old, then again young (with beard and without beard);
- In a volume of novels insert also poetry (as a special novel);
- Novel in novel;
- In theatre insert an interview;
- Write a theatre cycle [several plays with the same personages and similar actions] (L. Orwell – cycle in roman; Jarry in theatre);
- The personages change their costumes for every scene (Adamov);

- **Still scenes**: the personages stop and stay still for a minute or so as in a real tableau (Ionesco, "Jacques ou la soumission");
- Personages who dance without music;
- Mute (mimic) scenes in theatre;
- Personages are speaking with the back to the public (Adamov);
- Imaginary personages (Ionesco, Adamov);
- Personages who talk simultaneously on multiple scenes;
- A personage follows another one without saying anything;
- Some personages, although on the stage, are invisible to others;

- **Mechanic theatre**: the personages move around mechanically, only on certain geometric lines. The stage is full of geometric figures: spheres, cubs; I must justify their presence, and give a logic interpretation;
- Changed reality in a curious way (Adamov: the Ping-Pong table is divided in 8 parts, some white and some black;

- A spatial, nonessential, lack of signification, grotesque, paradox, disorder (Dürrenmatt);
- Personages whose look suggest to be trees or other objects (Dürrenmatt);
- Theatre play with preface or post face (Dürrenmatt);
- The theatre of the impossible (Dürrenmatt);
- The rise of the work at the rank of symbol;
- Compose a theatre play with mentally disturbs people;
- The heroes from antiquity to be presented as opposite personages (example: Hercules is a skinny, fearful, incapable man);
- Write a play, which has several endings (several versions). At the premiere, a final is presented, at the next performance a different final. Therefore, the spectator can see the play multiple times!
- Personages who have the same names (Vaclav Havel, dissident, Czechoslovak);
- A theatre play with only midgets;
- Masked personages (Genet);
- A scene which is played with the curtain down (or with transparent curtain);
- Confusing and chaotic text (Genet);
- Play of mirrors on the stage (as décor);
- A short play with one actor who will interpret 2-3 simultaneous personages (changing fast his voice, his appearance, his costumes, etc.);
- Insert some scenes which don't have any connection with the rest (Ronald Dubillard, "La maison d'os", 1969);
- Mystic and fabulous (Adamov);
- Aggressive art against maturity and non-form (Wifold Grombrowicz);
- **Laboratory theatre** (1968) (Grotowski, Polish in U.S.A, producer);

- **Panic Theatre** ("La cimetière des voitures" by Fernando Arrabal), a rapport between the public and the stage;
    - Aggression, mixture of genera;
    - Colors;
    - Hallucination;
    - Supernatural;
    - Improvisations;
    - Clowneries;
    - Screaming;
    - Parables;
    - Catastrophe;

- The world of forms and the world of ideas in theatre (Michel de Ghelderode, French);
- Normal theatre + puppeteer's theatre;
- Phantasmagorias (= the apparition of phantoms in an obscure room using optical illusions) (Michel de Ghelderode);
- Tableaus of famous painters included in décor (Michel de Ghelderode);
- Hideuse, mute (Boris Vian, "Les Bâtisseurs d'Empire");

- A personage says that he's walking his dogs to keep them healthy, then he enters and walks stuffed dogs (Georges Schéhadé, "Histoire de Vasco", Galimard ; author from Lebanon);
- A personage sleeps on stage and while he sleeps, tells to everyone what he dreams (G. Schéhadé);

- **Limit texts** refused or excluded by cultures (Philippe Sollares, "Logiques", 1968);
- To write a novel entitled "Poetry" or a short theatre play called "Roman", etc. (Ph. Sollares wrote the novel called… "Dramas", French);
- I shall invent a language, with its syntax (Ph. Sollares);
- To deliberately pastiche others;
- Montage of publicity texts (prospects from magazines, guides, and best-sellers) with which you write a roman (Walter Lewino, "L'Eclet de la Blancheuse", 1967);
- Roman of romans;
- Tram tickets inserted in roman, broken prospects;
- The roman has description, stories, personages, style;
- Travesty, exaggerations;
- To transform the known in unknown;
- The whole stage to have the format of a pot, ship, etc.;
- To invent new literary forms;
- Roman with refrain, baroque;
- Personages' identity documents, reproduction of a chess match (as in the chess journals); usage of complex words (Beckett's roman: "Murphy");
- **Theatre**: décor – a mirror which distorts;
- For the whole duration of the play some personages are buried in garbage cans at various depths (Beckett: "Fin de partie", "Oh, les beaux jours"), or huge pitchers and who's words are extracted with a projector;
- The refusal of any philosophical or religious meaning (in Beckett's plays);
- Blind personages, paralyzed (Beckett);
- Many pauses (Beckett) during the dialogues, very boring…;
- Unfinished phrases, propositions, words (Beckett);
- Create a cataclysm in theatre;
- The proposition without words ["sulfurant " (= sulphurous) style];
- Write a thriller with conflict, criminal and leave it unfinished (this being, in fact, the final);
- Discontinuity, confusions, failures;
- To contradict yourself in the text;
- Strange costumes (with large stripes, for characters not being prisoners/inmates), dresses of a unseen yet fashion;
- Quotations in the roman;
- Extracts from catalogues;

- The public's attitude to determine the unwinding of the play which at the beginning is mostly programmed than written (Michel Butor);
- Phrases very short, without punctuation;
- Abstract, theoretic time; lack of precision;
- Anti-humanism, sub-conversation, brutes;
- **Tropism** = orientation of some plants' parts and animals in the direction of some sort of excitation;
- **Snobbism** = exaggerated and adoption of everything that's in fashion;
- Irresponsible personages;
- Deaf personages (the dialog goes nowhere);
- The symbolic interpretative force of the play;
- Religious ceremonies;

- **Circus** (circular stage with spectators around it): Marcel Achord, "Voulez-vous jouer avec moâ?" (= moi);
- Comments about the play during the play itself (P. Corneille)
- Anti-critic (= to critique and praise in the same time the same person) (E. Ionesco)
- A personage's name is "Le Personnage" (Ionesco, "Ce formidable bordel", 1973);

- **Representing the time in theatre**:
    - Takes place scene A, it follows scene B, where it is said that x years ago it happened such and such, which in fact happened in scene A;

- The décor disappears, to show how the vacuum looks (Ionesco);

- **The time succession**:
    - A minute being worth a day,
    - A minute the crepuscule,
    - A minute the night,
    - A minute the morning, etc. (Ionesco);

- A young personage, then he gets older, dies; after that appears his son (the same actor) (Ionesco);
- Dead personnages, who talk ("Mon amour, je suis morte depuis longtemps mais je ne t'ai pas oublié") [Ionesco];
- A theatre play with only dead personages, who don't want to come back to life because of the life's vicissitude (Sartre);
- A roman written at the first person, in which the narrator dies:

Tomorrow I will die. I have very little to live.
…I died.
My colleagues mourn me. I was laughing at their naiveté.
I was never the less pale sallow"

- Scientific décor objects: the "Möebius strip", the "Klein bottle";
- **Roman**: a man in a house, the house starts to disappear (walls, ceiling, etc.) (Ionesco, "Le solitaire");
- Intentional geographical, historical, scientific, etc. errors (René de Obaldia, French);
- **Non-normal**: feeds the cows with yogurt and wine (Obaldia);
- Post a question whose answer is known from before, but this time the answer is different;
- **Chimerical** disorder;
- Non-rational objects and actions: the clock strikes 17 times at 9 o'clock! (Ionesco), clock without tongs (Adamov);
- Degenerated people;
- **Café-Theatre** (= the play is performed in public places where people eat and drink, Paris after 1960; The New Theatre);
- **Theatre**: Replicas declaimed by X will be identical repeated later by Y (Robert Pingent, French);
- A personage talks alone on stage (Molière);
- Mixture of languages even in one phrase (Paul Claudel);
- Questions posted to the public, who, eventually, will give the answers;
- Legend + reality + dreams + ideal (Jean Anouilh);
- Music with only two notes (Anouilh);
- Non-real light (Anouilh, Ionesco);
- Libertine ideas: At the Information boot a personage asks when he'll die (Jean Tardieu);
- You hear personages' talk, and only after that the curtain rises;
- Real food on stage, the actors eat (Marguerite Duras, "Gastronomic théâtre");
- A personage with an enormous nose (Cyrano de Bergerac), in the "Cyrano de Bergerac" play by Edmond Rostand, 1897, French;
- Theatre without personages (neither actors) for children: Only the objects on the stage talk:
  ("I am the king's chair…", "I am the table at which X eats…");
- You can hear only voices on stage:
  - From registered or live actors on the backstage;
  - To specify the talking object we can select various tonalities, or make the object move a little;
- A personage says something, but later he'll say something that contradicts the first affirmation, and his colleague does the opposite;
- **Strange situations** [Marcel Aymé: "The green mare", "The aureole" (a believer woman is rewarded by God with an aureole, which becomes more and more inconvenient); a horse enters the stage pulling a wagon in "Clerambard"];
- Montherland publishes a theater play but forbids to be played (this excited the public's interest); analogously did Beaumarchais, Molière (1600, 1700); they have been forbidden by authorities;

- **Oddness**:
    - The narration of the stories starts with their end;
    - The same name given to more than one personage;
    - Puzzle = cutting of fragments which need to be re-assembled to form the image from which were cut (W. Faulkner);

- Collages of quotations, adds, titles;
- *Comedia dell'arte* = the actors improvised on the base of a scenario (XVI-XVIII centuries, Italy), similarly to a random spectacle;
- Graphics for the volume;
- Hysteria, artificiality, primitivism, brutal, anecdotal,
- Antiroman (George Bataille, Maurice Blanchot, Michel Butor);
- "Le théâtre et son double" (Antonin Artaud);
- Ante-play, post-play;
- Lyric theatre;
- Mathematics composition;
- Non-normal images:
    - Infection and blood pouring from a tank;
    - Deformed old women at the bath: movie "Glissando" by Mircea Danieliuc;
    - 2-3 personages (actors) play the same replicas (the same role), the same gesture (as two ballerinas);
    - A choir in the theatre (in antiquity, the Greeks);
- **Décor**: empty tableau frames on the walls;
- Amongst personages appears also a doll (theatre);
- Writings using I person + III person + II person (combined in the same story)
    - II person: go for a walk. Do that…. (imperative);
- Write "Unfinished stories" with an unfinished action (like an interrupted story);

- **Theatre**: Fantastical elements: a gigantic arm enters through the door (Shawomir Mrożek, Polish);
- On the stage a personage and spectators hear a famous song, and the personage mimics the song, and on the screen appears a political personality who sings, etc.;

- **Theatre** (ref. Brook):
    - Exercises that would be solved by the public (dialog with the public);
    - The actors answer to spectators' questions;
    - Various ways of actors' walking, and stopping;
    - The objects move alone on stage;
    - A dialog between two actors: one talks French and the other in English;
    - Heterogeneous (=while an actor talks another answers by singing);
    - Mixture of cultures and gestures (= impurity).
- **Unusual**:
    - Imitations;
    - The presentation of the invisible;

- Write scientific novels, for example the invention of a surface with one face;
- Write a novel as "Dosarul unei infracțiuni" (X testifies, the documents are attached to the file, plus certificates, receipts, declarations, proceedings, minutes);
- Documents + literature (= literary reportage);
- Author's footnotes (C. Petrescu, "Patul lui Procust");
- Auto-analysis, interior monologue, non-chronologic memories (M. Proust);
- Doubling some personages (psychology);
- Write a roman in which the dialogues are places similarly to those from a theatre play [dramatic roman]:

  "X: (to Y) What did you say?
  Y: (Timid, rising) Nothing", etc.

- Super-drama (Yvan Goll, poet): huge masks, artificial long legs, registered texts, mouth funnel, amplification station;
- Before each scene Brecht tells to his spectators, in anticipation, the action of the scene (written on large posters) ("Mutter Courage and her children", drama), eliminating the dramatic tension.
- Personages who don't show up (but which are mentioned in the play / roman);
- In a theatre play (roman) the author proposes a theme as a small story and then the actors (the readers) are invited to improvise on this theme (could be a scene, or a chapter);
- Write inverse situations (as in Dostoyevsky):
  - If he slaps your face, you shouldn't reciprocate, but turn the other cheek;
  - If you're betrayed, you should praise her;
  - If you're robbed, let them rob you again;
  - The bad wins over the good;

- Super-natural creature show up in reality;
- Story without beginning (starts from the middle of a phrase with small letter), analogously without end;
- **Psychological theatre:** A personage who thinks (it can be heard a registered voice, it becomes dark on the stage);
- **Roman in verses:** Put the prose in form of verses, without being lyric + verses placed as prose;
- Facsimiles, chronicles;
- Several versions of the same story (descriptions, etc.);
- Ambiguous (exterior with interior) décor (Italians);
- Use men in women's roles (Japanese);
- Excess of logic (explain obvious things, use humor);
- Scientific style expensive;
- Too many quotations;

- **Nonsense**: a personage dies, then re-enters in action, but the author doesn't mention anything about his sudden return;
- The Americans use the present in their stories (and not the past tense or imperfect, as it is used in classical literature);
- The Italianization of English names (Umberto Eco, "The name of the rose");
- Make a characterization of something using an enormous number of epithets (10-50-700!);
- Many pages written on red ink for a bloody story, use green ink for nature descriptions, blue for cosmological novel, etc.;

- **Comedia dell'Arte** (1700…, Italy); theatre: the actor receives a theme, a subject, without having provided the text. The actor has to improvise around the theme, using his own imagination (a storied theatre);
- Insert in a roman scenes of Comedia dell'Arte;
- Use roman numbers in writing : Rabelais LI years (= 51 years);
- Mechanical procedures (in the new French roman);
- Many rhymed epithets;
- A manuscript found from which are missing letters, words, washed out lines (Sartre);
- The Author's stammering;
- Exaggerated enumeration (Rabelais);
- Explicitly cusswords;
- Political jargon;
- Foolish quotations, in the wrong places;
- Skeletons on the stage:
    - Chaos in the theatre of imagines;
    - Phantasmagorias (sort of variety show) (Tadeus Cantor);
    - Baroque;
- Underlined, encircled words;
- The personages don't have names (only he, she, they) (Nathalie Sarraute);
- Roman-research;
- Sub-conversation;
- Ambiguity;
- The metamorphose of the contemporaneous roman;
- The literature evolves by borrowing ideas from other domains of research (C. Petrescu);
- The same image (action) re-taken, repeated;
- Phrases without verbs;
- Isolated sequences (paragraphs, small chapters) without osmoses between them;
- Lack of explanations:
    - Lack of introductions,
    - Lack of a sense,
    - Lack of Symbol,
    - Lack of Moral;

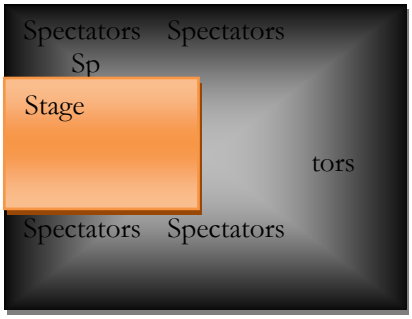
- Antic-modern ituations;
- The modern roman is:
    - Abstract product,
    - Dehumanized,
    - Unilateral,
    - Literature for literates,
    - Literature for heteroclite people,
    - Bizarre,
    - Esoteric,
    - Hazard,
    - Occult,
    - Discontinuous,
    - Illogic;

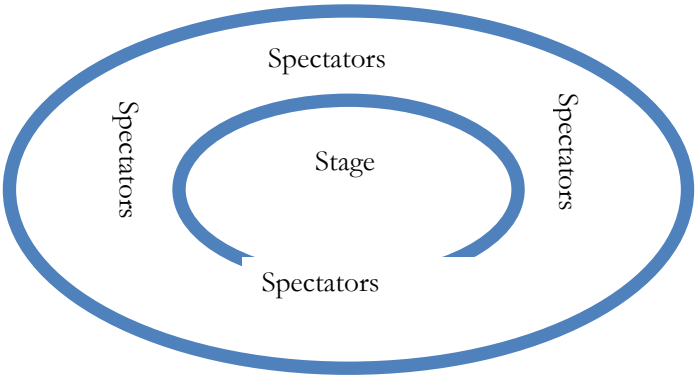
- **Descriptions**: absolutely precise, long, but useless;

- **Behaviorism** – the heroes are characterized by their comportment, they don't have biographies, psychology, without portraits (Americans);
- Very long titles for the stories or roman (ex. Gabriel Garcia Márquez: 40 characters!);
- I read the writing vice-versa (upside-down) [*I went to library at 5 o'clock*];
- "The technique of the found manuscript": the author confesses that he found a manuscript of one of his personage and he'll publish it [in this way we can introduce in the roman: journals, stories, poetry, theatre, roman, etc. (Sartre, H. Hesse)];
- Write as a movie script: image (the video camera) + sound (the tape recorder) + the actors movements (A. Robbe-Grillet) + photos with the respective personages, décors, lights, colors, dialogues, etc.;
- Write a fragment using the present, for another fragment use the past tense (different modes), use the future;
- Glue various photos (mine, other people's: relatives, friends), various images from various magazines (colored and with diverse fonts, overlapped images and photocopied to obtain something else (M. Mirescu), letters, words, text fragments from newspapers (books, etc.), drawings on the written pages;
- Dialogues without dialogue line, without alignment; or dialog that starts in the middle of a line (with dialogue line) (N. Sarraute) ;
- Introduce in the roman travel notes of a personage (on a larger scale);
- Phrases broken in the middle of the line and retaken with small letter in the next line (half-empty lines);
- A poly-dialogue:
    - A talks in English,
    - B answers in German,
    - C interjects in Spanish,
    - D in French,
    - E in Italian, etc.;

- Insert "chronologic table", as the life of a writer (Brook), where in each year are written the names of the personages that were born, the place of birth, and other interesting moments of their lifes;

- **"Genealogy"** (each personage is presented in few lines, his life), the geographical map where the action takes place (W. Faulkner, "Absalom, absalom!");
- Theatre in an old mute film: the personages use the mute sign language [give the replicas which are played in the mute language, and if the public doesn't understand it, doesn't matter (the replicas were about banal things);
- Eclectics, pastiche, misalliances, deformed expressions, antic choir;
- The aesthetics' unity principle has been eliminated, actors have exaggerated moves and talks (fast entries and exits, precipitation, automatism, unreal);
- The stage's plan is at an angle (oblique);
- The spectators feel the smell of ripen cherries, the drapes were waving in a real wind (Stanislavski), a butcher's store had real meet in décor (Antoine);
- In the modern theatre there is no longer the main personage;
- The scene takes place in a tree (Truman Capote);





- The public is treated as being formed of taxi drivers and the actors play the syndicate leaders who ask the public if they should start a strike or not (Waiting for Lefty);
- Utilization of marionettes in the actor's place;
- Mechanical stylization (machine's imitation);
- The apparition of gods in episodes without any rational explanation;
- Abbreviations in telegraphic style;
- Animal's noises through intercom;
- A tree full of snow transforms itself suddenly in a human skeleton (G. Kaiser);
- The combination of Noah's legend with a parliamentary assembly (Wilder);
- The actors change their costumes on the stage (Brecht);
- The producer and an actress await the entrance on stage in the view of spectators;
- Hundreds of theatre extras, flyers on stage;
- Several curtains rise and come down one at a time, or simultaneously;
- The theatre hall decorated as a cathedral (Reinhardt);
- **Aparté** = aside; whatever an actor says from his part, and conform theatrical conventions he is heard only by spectators, it is understood that the rest of the actors don't hear him;
- Actors who mime animals' roles on stage;
- Gypsies' version of Bizet's opera "Carmen";
- Actors who throw oranges to spectators;
- Actors' melodious talk (Meyerhold);
- The lightening of the public and of the hall during the play;

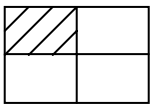
4

MORE LITERARY STRATEGIES

THEATRE

- Movie: white-black, then color (mixed); only with super-realist, cubist, deformed images; non-normal images.
- Theatre, movie: natural objects deformed;
- Plastic bullet;
- Japanese theatre: personages who speak monosyllabic;
- Character with Damocles' sword above one's head (who is constantly in scared mood, supervised, fragile), for real!; symbolically, there would come down a sword above one's head, no character seeing it; when the scary situation passes the sword raises;
- Filming (taping) the interpretation of my plays (with a video camera), on a cassette or DVD. Take photos during the play (of the public, of the play on stage), make albums, exposition with plays, stage décor, play's posters; play's reviews (good and bad); photos, biographical information of the actors, of the producer, of the scene director, etc.;
- Talking syllabically, repeating 4-5 times, re-talking later;
- The curtain has holes (like a sieve, in stripes) or various decoupages;
- The personages' lines are presented as a ritual, solemnly, various moves, extended arms, etc. (Ionesco: "Le Roi se meurt");
- Leitmotif: the personage repeats the same replica as a reply;
- Emotional situations presented without emotion (Ionesco);
- Generalize: present the replicas with an inverse (changed) ton (ex.: "X died" to be presented joyfully);
- A large heart beats on the stage (hear it);
- Gestures (simulations) of an actor who takes the shoes off of an another actor, etc. (Ionesco): the objects from the stage disappear;
- Play taking place on the street, on ruins, barns, apartments, etc.;
- The producers place the end at the beginning, change the order of the play (producer L. Pintilie, for "The Seagull" by Cekov);
- The Chinese theatre of shadows;
- A performer stays still on the stage a 1/2 hour before the start of the play (producer Chantal Bouisson; "L'Ambulance", de Guy Foissy); the stage is completely dark, you hear only the actor's voices;

- Actors with their arms tied;
- Actors who walk backwards (similar with a rewinding of a video cassette);
- All personages are tied with ropes (their waist, legs, neck, etc.) of an object: limitation of the freedom of movement;
- Dwarfs, disabled, monsters actors in plays (no makeup);
- "The bald singer et company" (arrangement from "The bald singer, and conversation, diction exercises in French for American students," producer: Iulian Vişan);
- Noisy fair-show applied to a philosophical performance;
- Opera without musical libretto (only suggestive tonalities); the choir members rise into the sky (heaven);
- Theatre-choreography (Pina Baush): to mime through the movements of their body's parts;
- Visual beauty in theatre (Robert Leponge, playwright);
- Opera in three acts, with a salutation (greeting), and a farewell (adieu);
- River performance of eight hours;
- Relaxed spectator who drinks and smokes during the performance;
- Extremely long intermissions during a performance;
- Portrait in natural dimensions (G. Uscăţescu, "The Morning Star: at a century")
- Projection on the stage's curtain (in intermission, at the beginning of an act), which shows the exterior of a building, then its interior that is exactly the décor in which the action of the play takes place, when the curtain rises and the scene starts (stage designer : Secuk Tollu, "The rose from Istambul", operetta of Leo Fall);
- "Pluguşorul" (Romanian contemporary folkloric custom called "The Plough") in an antique tragedy (Pasolini);
- The action takes place only on a side of the stage (the rest is empty, but lighted), ex.:



- White curtain showing blood traces;
- Mute play (partially for deaf-mute people) in which the personages communicate amongst them through the sign language, mostly pantomime, emphasized, edificatory gestures ("Droughty summer", by Necati Cumale, Istambul);
- Personages all dressed in black, mourning because their liberty died;
- Leisurely play: long pause between each pronounced word;
- The woman's role being played by a man (with gown): Ionesco, "Délire à deux";
- Automatic microphones, which dictate to the detainees even for their intimate biological needs; the liberator is on vacation and cannot free the prisoners (!) (Georges Astaloş);
- No dialog on stage, the theatre is a lair (Robert Wilson, "The glance of the deaf", 1971);
- Radio in radio, broadcast play in which an old person changes the stations, while listening to the radio, commenting, and changing back to the previous stations (René de Obaldia, "Urbi et Orbi", 1967);

- The theatre of ethnologists: customs, rituals on the stage;
- Oblique décor (towers, homes, tables) and sphere bizarrely inclined;

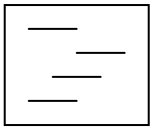
- In 1968, in France, the students pulled the theatre from theatre:
  - theatre without text;
  - theatre without a playhouse (in the street, in park, anywhere);
  - theatre without author;
  - theatre without actors;
  - theatre produced by a group;

- Joyful play that takes place in a cemetery between crosses;
- Noisy fair-show theatre, gook;
- Scenes separated from each other, the actions are cut;
- Actors in trance;
- An orator in his knees and gagged;
- Puppet theatre in a glass (for 12 spectators seated around a table), with marionettes of 5 cm (Dominique Le Parc);
- Plays for children: triangles; squares, circles tied with ropes which move on the stage, and one must decipher the messages, the images [Kandinsky and Schromberg (?)];
- Video and photographic montage projects in play;
- Scenes of simultaneous theatre which are played on rolling cars, aggressively attacking the public (Raluca Ronconi, "Orlando Furioso");
- Spectacles using dead languages (Andrei Șerban, "La Mama" Theatre, NY);
- Group improvisation: the public walks freely on a large stage, becoming part of the revolutionists' group (Théâtre du Soleil, Paris, spectacle "1789");
- Spatial deformations, gratuitousness, not a true stage version;
- Producers who destroy the text's logic, by introducing, cutting text, anachronism (Witkiewicz);
- Imaginary conference [the generation of 'historioni' (= buffoons, in Italian)];
- Curtain made of… water falls (like a drapery of rain); colored smoke on stage, giving the impression of myth-legend; natural fire on stage ("Conan the Barbarian", Hollywood, 1993);
- Actors - whites – (blond hair, blue eyes preferably) conversing in an Asiatic language (of an yellow nation: for example in Chinese or Japanese) or in a language of an African tribe;
- Décor: huge candles, on the stage, large censer, and sent of incense in the theatre (suggesting apocalypse, bizarre);
- In Western theatres there are simultaneous translations on individual headphones for spectators;
- Seminar-theatre = without action, many dialogues, much theory, like a liturgy, static, non-dramatic, simple décor (Petre Țuțea, "The world as a theatre");

- Shaved head actors;
- Monkeylike ballet, graceless beings, crippled, lame people, unhanded (ungainliness of the gorgeousness);
- Décor: objects whose sizes are inverse proportionally (an elephant smaller than a cat; or a mouse larger than a cat); or the dimensions of component parts are disproportionate (the chairs taller than the table on which the personage will dine);
- The ugliest dance (on stage);
- The ugliest costumes for actors; unattractive actors;
- The ugliest song (on stage): people without one or two legs and / or without one or two arms who are dancing in a ballet - in crutches;
- The décor: as an electric super dimensional diagram with physics elements (transistors, circuits, relays, etc. suspended from the ceiling with invisible cables);

ROMAN

- Inner dialog (no monolog): inside a person a discussion amongst many personages (Ida Becker, novels);
- Personages: the author, the translator, the publisher, the bookseller, Romanian texts are "translated" then in French in the book (Dumitru Ţepeneag, "Le mot sabier");
- Cuttings from journals (Dos Passos);
- Papers written in an idiot manner, how he perceived the world (Faulkner);
- Half of the words invented, distorted (Joyce, "Finnegans Wake");
- Babel-roman = mixture of languages, references, various personages (Durrell);
- Journal resulted from the transcription of someone else's old journal (= journal of a journal): Tudor Vlad, "The days' addition and subtraction", roman;
- A book starts in Romanian and ends in French (Dumitru Ţepeneag);
- "Les Oeuvres complètes de Sally Mara", R. Quéneau: the author "translates" from English the personal journal, the teasingly reflections of Sally, providing (imaginary) references about her, also preface (written by herself!);
- Enumeration of precisely defined objects, restaurant's menu, concert's programs, dietary recipes, authentic or imaginary bibliographies (Pérèc, "Les Choses", 1965);
- Incoherently talk of a drunkard;
- Despair of the personage, of the theme, of the action;
- "The reader becomes writer";
- A roman introducing a mathematics paper on any subject (written by others), then after a couple of pages (leave 21 empty pages to be completed, but somehow non-gratuitously, where a personage addresses to another): mathematical conjectures (still on same subject) written by real persons - for example by Puiu Dumitrescu);
- Tapes designed by the personage on the same theme;
- "The roman of the roman" (title);
- I started to write a roman. I want to be the world's most darn prose writer; repeats 10-15 times the sentence, arranged on the page in different positions; write about writing; read about reading;
- A phrase repeated ten times, or on one-two pages (differently indented):



- Reproduce in roman real letters from people;
- Give (real) quotations from literary critiques, who read the roman;
- Characterization of personages and of the plot, just in the roman itself, general literary comment ("The betray of our confidant", by Marian Barbu, 1992);

- Personages named after mythological gods (M. Eliade, "At the gypsy women" – about three young ladies from a brothel);
- Mysterious coincidence of names, localities, numbers (ages, streets' names, time differences), etc.;
- Real localities mixed with fictive localities;
- Introduce many drawings (paintings) of a personage-painter;
- Drafts, rough papers (as being of a personage);
- Listings of procedures about how to write (as given by a literary critique);
- Listings of propaganda/publicity tactics [as given by a Machiavellian!];
- Introduce medical prescriptions (in English), and translate some unknown words;
- Introduce pages from the American Dictionary ("And X looks in dictionary at letter N to see what means neigh"); pages from the telephone books to find Romanian names from America; pages with addresses from journals;

SHORT PROSE

- A story, not necessarily short, in which all the words start with letter D (priest Mihai Avramescu);
- The internal monologue of a mole (only late one figures it out) [Kafka, "The burrow"];
- The personal journal of a tomcat (Hoffmann);
- The technique of text illustration with images (photographs, portraits, mansions, home interiors, etc.);
- A very long list of personages (ex.: participants at a demonstration described in the roman, etc.);
- Post-modernism = everything goes;
- The show has a final point;
- Written with truncations (as a telegram) ;
- Written intentionally pleonastic, dense ("I've been buried in a grave", "we advanced ahead", …);
- A short prose in which a literary critique (maybe me) comments a short prose (imaginary of an imaginary author);
- Metaphoric (Ricardo Piglia copies from Russian a story almost word by word and attributes it to Robert Arlt, he prefaces it; leaves many signs that it is an intentioned plagiarism, but hides certain things; see Argentineans in XX-th century);
- Title: "Historic Roman", then an old historic personage in a car (airplane) [contradiction]; that is: reality + fiction;

ESSAY

- Borges wrote an essay about a non-existent book (possibly as satire of Berkeley's pure idealism), by an unknown author, in another language and culture, he made a briefing of it; he made a literary chronicle "The Almotasim's closest", 1940.

JOURNAL

- Quotations (from Bible, etc.) in the Camus' journal;
- Journal: about life, about books, about ideas;
- On certain days wrote: Nothing (Sally Mara);
- On a day: leave an empty page;
- Journal in a journal (in a journal…).

POETRY

- Write "graph-poems", poems on gobbledygook language;
- Poetry placed upside down;
- Mixture of rhythms, genus, languages (T. S. Eliot);
- Write a volume of haiku poems from my notebook with metaphors;
- A cycle of poetry formed of infrequent and very infrequent words;
- Numbered verses
    1. -------
    2. -------
    3. -------

  (as in a commented text);
- Write a volume as a mosaic of poems in one verse, aphorisms, notations, quotations, other people's quotes (taken from my metaphor's notebook);
- Poetry made only from rhymes (syllables or words - only their ends).

LIFE STRATEGIES.
PART THREE: THEATRICAL AND NON-NOVEL STRATEGIES

By Florentin Smarandache

"The world is a stage," says Shakespeare. Perhaps this phrase carries more meaning than a mere metaphor, because --as we know well-- we have to do some 'roles' in each particular sphere of life. Then it is true that new ideas are always in demand in order to refresh our thinking on these 'roles'.

This small book, which is rather a draft, comprises a collection of ideas, viewpoints and methods in various aspects of theater, performance arts, non-novel, etc. compiled or inspired from various lectures or studies. If for no other reason, the ideas listed here at least can stimulate further thoughts and ideas – for instance, young writers may use these ideas to make his/her drama or novel more enthralling.

I started to write down such ideas since I was a high school student and continue even today - I always bear with me a small pen and a small notebook where I write in the plane, or when driving my car, or even in classroom. However, I hope that despite over three decades of postponement, this small booklet will keep on inspiring the reader, as good ideas will always be worth to ponder.

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